

MUSICAL AMERICA

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EDITED BY DEEMS TAYLOR

BY JOHN C FREUND

Will Aid Native Singers to Appear Abroad

New International Association Is Sponsored by Werrenrath and John T. Adams

By ALDEN BYERS

FOR the purpose of enabling young American singers to secure professional operatic training in Europe, announcement was made this week of the formation of the International Opera Training Association with headquarters in the Fisk Building, New York. The association, sponsored by Reinald Werrenrath, John T. Adams and Mrs. A. F. Adams, expects to send abroad each year a maximum of 100 American opera aspirants, who will receive training in twenty-six opera houses through Germany, Austria, France and Italy.

Auditions of prospective students, who with the possible exception of one or two scholarship holders will be expected to meet expenses aggregating approximately \$7,500 for a year's study, will be held in April, with final auditions planned for May. The students selected will come from all parts of the United States and probably leave with Mr. Werrenrath and Mr. Adams June 9 for Europe, in anticipation of the 1928-1929 operatic seasons abroad.

What "Iota" Will Do

In announcing the organization of the "Iota" at the Hotel Algonquin Tuesday afternoon, Mr. Werrenrath stressed the lack of opportunities for students to obtain operatic training in America and explained how the new plan is to secure the admission of qualified singers into European opera houses for study and actual working experience.

"As every one knows there is no place in America for young artists to obtain opera training," said Mr. Werrenrath.

"When young artists do go abroad for advanced study, much time, energy and money are wasted, and many students are 'kidded' along by unscrupulous teachers into whose clutches they fall. And yet this foreign training is necessary, for the opera houses here have not the facilities nor the time to train young artists."

Mr. Werrenrath has organized a committee of judges, with himself as chairman. The judges will be Louise Homer, Alma Gluck, Mabel Garrison, Lambert Murphy and Clarence Whitehill, all present or former opera singers of the Metropolitan Opera Company, with Olga Samaroff, Albert Spalding and Toscha Seidel assisting as judges of the candidates' musical qualities apart from merely vocal merits.

"Applications can be made to the audition committee by the teacher of any singer who is ready to go abroad for training," it is stated. "Auditions will be held and only singers passing will be permitted to go, thus preventing any student who is unfitted for opera from going abroad, and who would only be wasting money seeking a mirage."

"Students will go to one opera house, there receiving instruction in languages, routine, repertoire, and having a certain number of appearances guaranteed. If they desire to be heard in more than one place, this can also be arranged."

Mr. Adams, who returned from Europe Wednesday, has named the opera houses which have been put under contract to receive students of the International Opera Training Association. These are the Royal Theatres in Antwerp and Liege, opera houses in Bordeaux, Marseilles, Cannes, Lyons, Trieste, Bologna, Florence, Palma and Genoa. Mr. Adams also has contracts with six opera houses in Austria and ten in Germany.

The functions of the "Iota" as explained by Mr. Werrenrath, will be that of acting as business manager and entrepreneur for American artists wishing to make European operatic appearances, without whose good offices unsurmountable difficulties might be encountered. It is said that there are 5,000 students in Milan today, none of whom can accomplish what the newly formed organization, because of its contacts and contracts, will be able to arrange.

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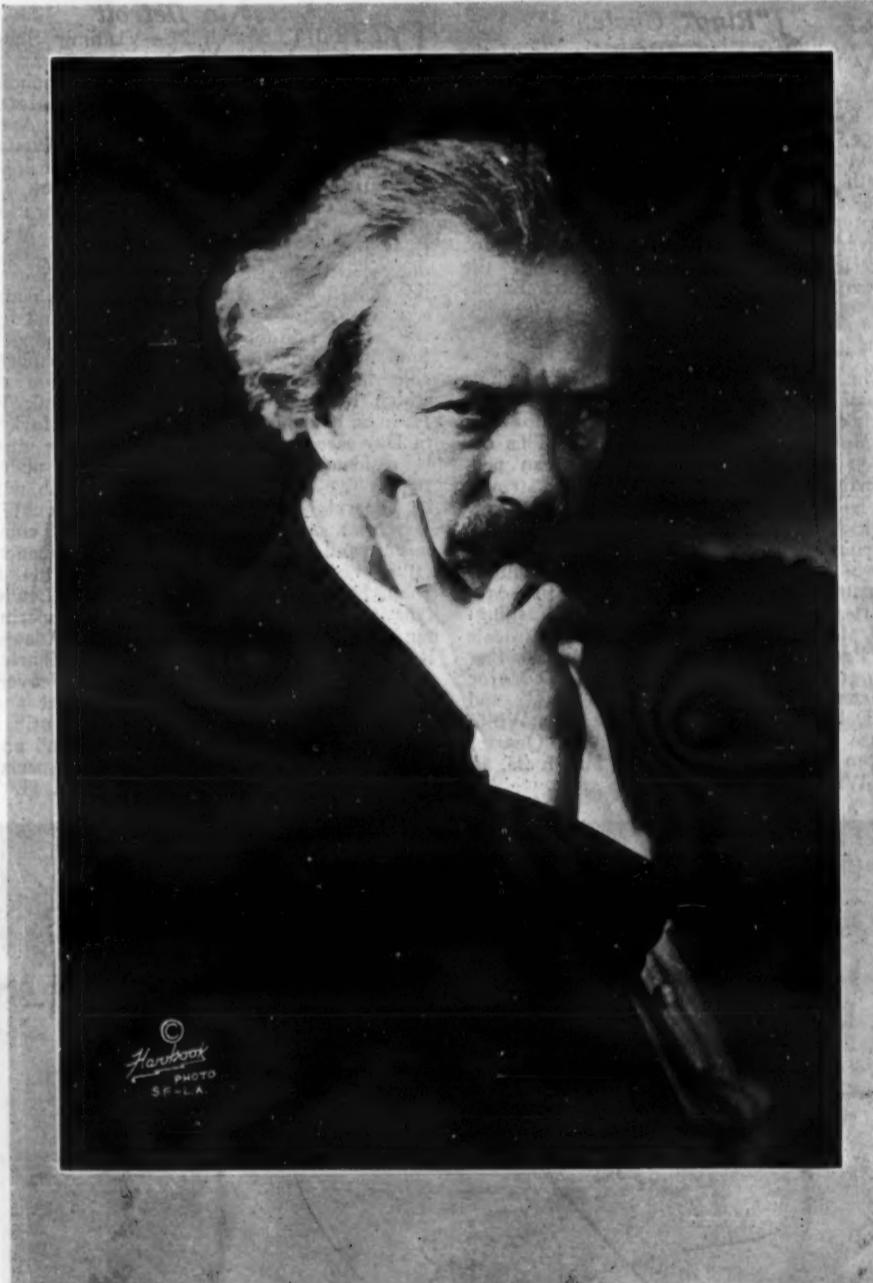
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Curtis To Give All Pupils Free Tuition

BEGINNING with the next school year, tuition at the Curtis Institute of Music in Philadelphia will be free to all students, it is announced by Josef Hofmann, director. In former years the policy of the Institute has provided for partial or total exemption from tuition fees for students of unusual talent who have been unable to pay. The annual fee has been \$500, with an enrollment of about 225 students.

The new policy grants free instruction in all departments to every student, thus making each pupil enrolled in the Institute a scholarship student. The entrance examination fee of \$20, payable when the applicant for admission appears for examination, will be continued. The sum realized from this source will be turned over to the students' assistance fund.

The spring examination dates for admission to the Curtis Institute for the season of 1928-29 are announced as follows: voice, April 11 and 12; harp, April 16; orchestra, April 30; organ, May 1; piano, May 2 and 3; accompanying, May 3; cello, May 4; violin, May 5; viola, May 5; composition, May 5. Applications for admission should be filed at least two weeks before the date set for examination.



IGNACE PADEREWSKI

His Only New York Recital of the Season Takes Place This Afternoon in Carnegie Hall, Which Has Been Sold Out for Months for This Event.

Eight Hundred Children Send "Ring" Pictures

S. T. LOUIS, March 21.—At the last two symphony concerts for children, twenty-five pictures which had been submitted by the young attendants representing their conception of Wagner's "Nibelungen Ring" were shown on the screen. These twenty-five were selected from more than 800 turned in. The program was under the direction of Frederick Fischer, associate conductor of the St. Louis Symphony Orchestra. Felix Slatkin, twelve-year-old violinist, played a solo.

S. L. C.

Graveure Makes Operatic Debut in Germany

ACCORDING to cable advices from the city of Hagen, Germany, received by F. C. Coppicus, Louis Graveure, concert singer who recently made his débüt in New York as a tenor, appeared in Hagen for the first time on the operatic stage, singing the tenor rôles in "Pagliacci" and "Carmen" with "sensational success." He received twenty-nine curtain calls, and has been engaged for an operatic tour of fourteen German cities.

Oakland Rejoices in First Season of Opera

Chicago Company Sings in Arena Converted Into Auditorium at \$12,000 Cost

By A. F. SEE

OAKLAND, CAL., March 21.—The unqualified success of Oakland's initial season of grand opera, given by the Chicago Civic Company, should not be ascribed to beginner's luck, but to the vision and the practical management of the local committee which represented 100 guarantors. Charles P. Howard, W. C. Jurgens, A. S. Lavenson, Dr. William S. Porter, with Ralph T. Fisher as treasurer, composed the finance committee.

This committee worked unceasingly and unerringly to bring about one of the greatest musical seasons Oakland has ever had. The guarantors were prepared to meet a certain deficit, but results will make that deficit less than was expected.

Lacking an adequate opera house, the Civic Arena was converted into one at a cost of \$12,000. A new stage, proscenium arch, raised floor, additional boxes at the back, hangings, and a decreased seating capacity, all combined to make an auditorium where every spectator could see and hear to advantage. This equipment will become the property of the city, and will materially decrease the expenses of forthcoming seasons.

City Council Helps

The City Council voted an appropriation to cancel the rental. Various civic bodies and women's clubs co-operated in publicity and support. The Chamber of Commerce was an able ally, and entertained the singers with automobile trips throughout the district.

The Women's City Club, having some 3,000 members, gave a luncheon, with the leading stars as guests. Many club members were represented in the seat list. The Forum, of about 2,000 members, gave two opera teas, previous to the week, at which Victor Lichtenstein of the San Francisco Symphony explained the opera themes, having the principal arias interpreted by the Arion Instrumental Trio and the following members of the National Broadcasting Opera Company: Dorothy Regan Talbot and Barbara Blanchard, sopranos; Margaret O'Dea, contralto; Harold Spaulding, tenor, and Mynard Jones, bass.

A miniature mechanical exhibit of "Aida" was brought out from Chicago and shown in the windows of a large department store, attracting hundreds of spectators. It is reported that only two other cities outside of Chicago have had this exhibit.

Thus the stage was well set for the opening night, March 13, when "Aida" was given with the following cast: *Aida*, Myrna Sharlow; *Amneris*, Cyrena Van Gordon; *Radames*, Charles Marshall; *Amonasro*, Giacomo Rimini; *the King*, Chase Baromeo; *Ramfis*, Virgilio Lazzari; *the Priestess*, Eleanor Marlo; *a Messenger*, Lodovico Olivier. Giorgio Polacco conducted, and Maria Yurieva and the ballet were featured.

It was a brilliant performance and a brilliant assemblage. Jewels, elaborate gowns and promenades contributed to the thrill of a First Night, and Oakland awakened to an opera conscience we didn't know existed.

Miss Sharlow, a newcomer to Oakland, and Miss Van Gordon dealt capably with their rôles, as did the men of the cast. Polacco conducted with his accustomed ability. The expected elaborate setting was forthcoming, and the entire performance was smoothly managed.

Mary Garden Draws

Mary Garden was the drawing power for the next night in "Resurrection." With her in the cast were Rene Maison, Lorna Doone Jackson, Alice d'Hermanoy, Anna Correnti,

(Continued on page 16)

Teachers Convene in Omaha for State Series

Noted Auhtroities Assemble in Twelfth Annual Meeting of Nebraskans

OMAHA, NEB., March 21.—The twelfth annual convention of the Nebraska Music Teachers' Convention, held in the First Central Congregational Church, recently, presented a program both instructive and entertaining. Master class conferences were led by Herbert Miller, for voice training; by Rudolph Ganz, for piano instruction; and Leon Sametini, for violin. A theory discussion led by Louis Victor Saar was followed by a recital of his own compositions. Other features of the program were Sandor Harmati's lecture on orchestration and the organ recital given by Charles Galloway.

Dr. Howard Hanson, a native son of Nebraska, directed his Nordic Symphony at the Omaha Symphony concert given for the entertainment of convention guests. Pleasurable events on the social calendar included a reception on the opening night, and a banquet, the succeeding evening, at the Blackstone Hotel, over which J. H. Simms presided. Adrian M. Newens, Herbert Miller, Rudolph Ganz, Dr. Hanson and Sandor Harmati were the speakers. The success of this event was due to the efforts of Maybelle C. Welpton, Eloise West McNicholos, and Mrs. Cecil Berryman. The local chapter of the American Guild of Organists entertained Mr. Galloway at a dinner, and Mr. and Mrs. Cecil W. Berryman honored their former teacher, Mr. Ganz at a luncheon.

The New Officers

Presiding officers were Robert Cuscaded, president; Emily Clevegregerson, vice-president, and Ena Ballantine, secretary-treasurer. The 1929 convention will be held in Lincoln. The new officers elected were Albert Sievers, president; Mr. C. V. Kettering, vice-president, and Homer Compton, secretary-treasurer.

Four Conductors Present

Four conductors were present at the fifth of the series of Omaha Symphony concerts on March 8, three taking part in the program, and one, Percy Grainger, being an appreciative member of the audience. Dr. Howard Hanson, conducted his own "Nordic" Symphony, acting as guest. Sandor Harmati, Omaha Symphony conductor, led the remainder of the program; Rudolph Ganz, pianist-conductor, was the soloist, playing the Tchaikovsky Concerto in B Flat Minor.

Dr. Hanson received an ovation, following his performance, when a citizen of Wahoo, Neb., his birthplace, presented him with a gold-mounted baton. The symphony is replete with singing and heroic passages, characteristic of the austerity and grandeur of the North and the spirit of the Northern people. Dr. Hanson conducted with authority, and swayed his audience with his interpretation.

The opening number, Beethoven's "Pastorale" Symphony, was given a masterly reading by Mr. Harmati, who directed, as is his custom, without score. Mr. Ganz was welcomed with enthusiastic applause, giving the Concerto a brilliant reading. He responded to evident appreciation with an encore. The orchestra accompanied ably.

Grainger Leads

Mr. Grainger was the guest conductor for the Symphony's concert, attended by 4,200 school children, in the City Auditorium March 7. He led the orchestra in his "Shepherd's Hey," following it with "Country Gardens." Another feature of the occasion was the short talk on "Expression in Music" by Mr. Harmati. The program included the Mendelssohn Midsummer Night's Dream Overture; the Scherzo from Beethoven's Sixth Symphony; the Sibelius "Swan of Tuonela," in which Rudolph Seidel played the English horn solo; and three "humorous" numbers, "Perpetual Motion" by Johann Strauss; the "March of the Soldiers" and "Street Urchins" from "Carmen"; and the "Musix Box" by Liadoff. The children sang Beethoven's "Now with Creation's Morning Song." Dr. Hanson was introduced by Mr. Harmati, and gave a short talk.

MARGARET GRAHAM AMES.

CINCINNATI RE-BOOKS REINER

CINCINNATI, March 21.—Fritz Reiner has been re-engaged as conductor of the Cincinnati Symphony Orchestra. Under the terms of the new contract he will remain for at least another year. Provision also is made whereby Mr. Reiner will be guest conductor of three concerts in other cities.

Cincinnati gave hearty greetings to the Toronto Mendelssohn Choir and the Cincinnati Symphony Orchestra on March 14, in Music Hall, the occasion being the first of a series of four concerts heralded as a spring festival of song. Coming at the close of a season over-filled with musical events, it was rather remarkable to find an audience so large as the one that welcomed the Canadian Choir on its opening night. Seldom have we had the pleasure of hearing such singing. The opening number was the National Anthem, sung by the choir and played by the orchestra under the direction of the choir leader, Herbert A. Fricker. Dr. Fricker followed this recognition of international courtesy with Brahms' "Song of the Fates," chorus and orchestra co-operating under his direction.

Wagnerian Tenor to Lecture on "Ring" Cycle

WALTER KIRCHHOFF, tenor of the Metropolitan Opera Company, will give a lecture-recital on "The Ring Cycle of Richard Wagner as Seen From the Stage," Monday night, March 26, in Horace Mann Auditorium, One Hundred and Nineteenth Street and Broadway, under the auspices of the German Department and Institute of Arts and Sciences of Columbia University, and the Germanistic Society of America. Dr. Karl Riedel, also of the Metropolitan, will accompany Mr. Kirchhoff on the piano.

Pro-Arte's Last Concert

The Pro-Arte String Quartet will end its second transcontinental tour with a New York concert in the Wanamaker Auditorium on Monday afternoon, March 26. This occasion will mark the first American performance of Jongen's Serenades for strings, and will be further notable for the first New York hearing of a quartet of old Italian instruments made by Matteo Goffriller. These instruments are from the Rodman Wanamaker collection. The Pro-Arte Quartet was booked to appear in Washington, March 22, at a White House Musicale for President and Mrs. Coolidge, presenting a program consisting of the Haydn D Major Quartet, Gruenberg's "Indiscretions," and the Debussy Quartet. Following their White House appearance, the Pro-Arte Quartet was to play in Philadelphia, March 23, in the Wanamaker Auditorium.

Mr. Reiner next led the orchestra in the "Roman Carnival" Overture of Berlioz.

Artists' Recitals

Yolanda Mérö, Hungarian pianist, will give a recital in the French ballroom of the Hotel Sinton on March 22, under the auspices of the Cincinnati Woman's Club. Mrs. John D. Sage is chairman of the committee on arrangements.

Walter Heermann, Thomie Prewett Williams and Mary Ann Kaufman Brown gave an excellent program for the musicale tea, on a recent afternoon in the Cincinnati Club.

Norma Richter, soprano, was co-artist with Miss George Elliston in rendering a program of the latter's songs and poems before members of the Woman's Rotary Club. Mme. Charles Cahier also used some of Miss Elliston's songs on the program she gave for the Clifton Music Club on a recent Sunday afternoon.

Kathryn Boyer, soprano, has returned from a successful concert tour through cities of Minnesota, Wisconsin and Illinois, where her excellent soprano voice and graceful stage presence won favorable comment.

GRACE D. GOLDENBURG.

Shavitch Asked to Conduct as Guest in Detroit

DETROIT, March 21.—Vladimir Shavitch has been invited to appear as guest conductor of the Detroit Symphony and will conduct two concerts on March 29 and 30. He will sail for Europe April 4 on the *Berengaria* and begin his Russian tour in Moscow in the middle of April.

Lima Celebrates Music Week

LIMA, OHIO, March 21.—In celebration of National Music Week, the first of May, the Lima Symphony, Charles Curtis, conductor, will sponsor contests in which cash prizes will be awarded for violin and piano numbers, songs for men and women, and for the best rendition of an original composition. Participants will receive a membership in the Music Week Association of which Ben Schultz is president, Frank E. Harman chairman of the board, and Marietta Day secretary-treasurer. Contestants must be residents of Allen County and be under twenty-five years of age. C. A. Jacob will be general chairman, with Minnie Sonntag Urfer as chairman of the program committee and Jack Beall, publicity manager. Other musicians assisting will be Don J. John, Irene Harruff Klinger, Violet Lewis, Aileen Scott, R. E. Offenhauer, superintendent of Public Schools, H. B. Adams, R. B. Mikesel, George H. Methane, Charles Curtis, Fred Calvert, Rev. E. S. Weaver, Rev. S. M. Davidian, James Eckford and Ruth Seymour. One program will utilize the combined choirs of the county, and another will present 300 singers in a special number.

H. E. H.



A CONDUCTORIAL FOURSOME

Prominent at the Convention of the Nebraska Music Teachers' Association Held in Omaha Were (From the Left) Percy Grainger, Pianist, Composer and Conductor; Dr. Howard Hanson, Director of the Eastman School of Music, Rochester; Rudolph Ganz, Pianist, Composer and Conductor; and Sandor Harmati, Conductor, Omaha Symphony Orchestra. Dr. Hanson Was Guest Conductor of the Omaha Symphony and Mr. Ganz Was Assisting Artist, Playing the Tchaikovsky Piano Concerto No. 1.

New Auditorium Sighted by Milwaukeeans

Merchant Buying Land Considers Erection of Theater for Musical Purposes

MILWAUKEE, March 21.—Another prospect has opened up for a large new music hall, or theatre for Milwaukee in the announcement that Herman Reel, furrier, who has purchased land at East Wisconsin Avenue and Marshall Street for a new store, is seriously considering a scheme to enlarge his program and erect in connection therewith an auditorium for concerts opera and drama.

One handicap for the plan is that opera for Milwaukee requires a building with a seating capacity of 3,000, or preferably of 3,500. A concert hall should have a seating capacity of 1500 to 2,000 and at the maximum not more than 2,500 seats.

How to compromise these two needs, is a problem for any builder. Mr. Reel's site is conveniently situated on the east side, just a few hundred feet from the Michigan lake front. Such a location would have plenty of parking facilities in all directions without interfering with any other institution. It is in the territory in which business associations of the East Side have long desired a theatre, waiting only for some practical plan to open up.

The Only Fly

Mr. Reel is one of Milwaukee's best known lovers of music. He realizes keenly the need of city for another auditorium for such purposes. The only fly in the ointment is: "Will the project pay?" Mr. Reel cannot answer that until after a little more investigation.

Since the Pabst Theatre has been out of commission, concerts have been given in the Schroeder Hotel, the Oriental Theatre on the upper east side and the Auditorium, also a number of other concert halls, but up-to-date, the Auditorium seems to be the only standby left in the running.

Kedroff Quartet Comes

Society women of Milwaukee provided for a special musical feature in the city when the Women's Club brought the Kedroff Russian Quartet. Among the sponsors for the event were Mmes. Joseph D. Patton, Norman Fitzgerald, William Mariner, Tilghman Boyd, Fred Page Tibbits, John Johnston, Frederick H. Crombie, Charles G. Traphagen, Emil Schandein, George B. Welser, E. R. Busby, L. W. Robinson, E. L. Philipp, and Roger Kimball, of Kenosha.

Lucie Westen, scheduled to sing the rôle of *Arline* in "The Bohemian Girl," to be given in a few weeks by the Milwaukee Musical Society, has been injured in an automobile accident in Chicago. Miss Westen was formerly a soprano with the Chicago Civic Opera Company and sang the leading rôle in the Musical Society's operatic work last year. It is expected however that Miss Westen will be recovered in ample time for the performances here. The Musical Society is the one old time chorus in Milwaukee now definitely committed to operatic work.

C. O. SKINROD.

Opera in Orlando

ORLANDO, FLA., March 21.—La Cianci New York Grand Opera Company recently presented "Carmen," "Rigoletto," "Ernani," and "Il Trovatore." These operas were given in the Municipal Auditorium, under the auspices of the Orlando Chamber of Commerce, and were much enjoyed by the people of Orlando and neighboring cities.

Chandler Goldthwait gave an organ recital on the evening of Feb. 29, in the Municipal Auditorium. The American Guild of Organists and the Orlando Wednesday Music Club were the sponsors.

Mrs. W. J. Morrison, pianist, appeared in her MacDowell lecture-recital, at the Municipal Auditorium, under the auspices of the Orlando Chamber of Commerce, on March 4. An unusual effect was produced by the playing of her MacDowell records in some instances. As a compliment to Ernest Urchs of the Steinway Piano Company, lately appointed president of the MacDowell Endowment Association, she played his record "Two Improvisations," made when Mr. Urchs was improvising on the piano in a reproducing company's studio, not knowing that his playing was being recorded. The concert was broadcast over WDBO.

P. P.

OPENING THE FLOOD GATES OF OPERA

Five Local Companies Swirl in Philadelphia's Mad Current

By H. T. CRAVEN

PHILADELPHIA, March 21.—Taking a tip from Marie Antoinette, Philadelphia presents the delirious spectacle of a community determined to substitute cake for bread. The town is opera mad. It is operatically insatiable, if you will, operatically progressive.

At the same time it is declining in so many respects that few persons care to dwell openly on this painful subject. The matter has become a kind of Polichinelle's secret. Political corruption is of course an old story here. What carries a touch of novelty now is the fact that banditti and boulders are no longer inspired, picturesque or even intelligent. The Robin Hood cast of roguery has lost out.

Lumbering Inertia

This is replaced by a malign lumbering inertia as impalpable, as devastating and as unchallengeable as the Great Boyg of "Peer Gynt." The crooked machine is a ponderous inheritance which functions automatically because no one apparently has sufficient brains or will power to halt it.

Industrially this metropolitan area is stagnant. Many of the famous textile mills in the city closed and with no prospect of re-opening. The Baldwin Locomotive Works is passing into outside, non-Philadelphian control. The celebrated historic firm of William Cramp & Sons, after nearly a century of existence, has gone out of the ship-building business.

The traffic problem is close to insoluble because of antiquated narrow streets—a rigid legacy from Penn—who was progressive enough in his remote day—and because of the time and money needed to build enough subways in a territorially huge city that sprawls in all directions like London.

The Sesqui-Centennial was a tawdry failure. The Academy of Fine Arts has lost something of that prestige which once made it the foremost institution of its kind in the country. The Academy of Natural Sciences, the pioneer of its type in the United States, is a deserted side show compared with what New York can now offer in its line.

Port progress is blocked by the ramifications of broadly nationalized financial interests, which habitually subordinate Philadelphia. Only a single Pennsylvania Senator—and this one from the Western end of the State—has an official standing.

Federal aid for the Philadelphia region is niggardly because this community, under present conditions is politically "safe." It even voted for Taft in 1912 when that candidate carried only the States of Utah and Vermont.

Concentrated Press

The power of the press is concentrated into a very few hands. Within less than twenty years the *Press*, *North American*, and *Telegraph*, all journals of repute, have been exterminated through absorption. The *Item* and *Evening Times* died from internal natural causes.

One newspaper, acquired an evening edition, but this organization, the *Public Ledger*, under Mr. Curtis, recently called in and unceremoniously buried a morning tabloid. If the public was loath to read, it seemed even more disinclined to glimpse peppy captions on jazzed pictorial layouts. A new afternoon tabloid still flashes its green sheets, but it is without serious influence.

Some fantastic started the *Philadelphian*, an illustrated weekly, patterned after the *New Yorker*. Failure was swift and unequivocal.

Philadelphia society, once so compact, is fleeing its traditional haunts in the vicinity of Rittenhouse Square and distributing itself throughout the wide countryside. Many neighborhoods in this residential city have taken on the desolate and shabby aspect associated with abandoned New England farms.

There is a symphony orchestra it is true, of immense reputation, but its distinguished leader has become an uncertain quantity through ill-health, personal vagaries and marriage to an out-of-towner. Leopold

Opera! Opera! And More Opera! The grand opera mania in Philadelphia is one of the most startling and amusing developments of recent seasons. Five opera companies! And the citizens of Penn's fair city may carry their glittering pageants to Boston next year. Mr. Craven herewith gives his own explanation of how it happened.

Stokowski is a perennial topic here, but the innumerable forecasts of what he will do within the next two or three years carry scant conviction.

Writers of Philadelphia origins or early training here have been renouncing this parish for generations. The extensive list includes Frank Stockton, James Huneker, Struthers Burt, Christopher Morley, Frank O'Malley, Alexander Woolcott, Edward Childs Carpenter, W. B. Trites. Huneker came back for a brief interlude in 1917 but he died not long afterwards.

What is left when mismanagement, indifference, decadence, atrophy, and repudiation have done their worst? You'd be surprised. The residue is something resplendent and notoriously precarious. It is grand opera.

Must Have Icing

Philadelphia has passed up the bread of manifold substantial enterprise. It is not even clamorous for cake with solid ingredients. But it must have its icing. Grand opera is the gorgeous icing of the musical arts. Philadelphians are gorging themselves upon it.

Four local companies are at this writing jockeying for premier position. These are in addition to the New York Metropolitan,

which gives twenty-one Tuesday evening performances here in the course of a season and is now slipping in an extra non-subscription "Parsifal" in a few weeks.

A fifth local opera company is now preparing to enter the crowded lists. This is the Apollo troupe under the management of one Rodolfo Pili. Mr. Pili promises a performance of "Crispino e la Comare" in the Metropolitan Opera House on April 19. The cast for this opera by the Brothers Ricci—a work last given in this city some years ago as a vehicle for Luisa Tetrazzini—is not yet announced. Mr. Pili's design is the production of once well liked operas that have somehow slipped out of the standard repertoires. His list includes "Ruy Blas," and Donizetti's "Lucrezia Borgia" and "Linda of Chamounix."

Yet this is the town in which Oscar Hammerstein made one of his most brilliant unavailing gestures in 1908. In two years he had failed and E. T. Stotesbury his chief financial backer had acquired the new opera House.

Without serious competition, Mr. Gatti-Casazza reduced his performances here, which had grown to twenty-five, to about half that number. The sole local troupe, the Philadelphia Operatic Society, wabbled along

with indifferent presentations of music drama in English. As an operatic community, Philadelphia was a washout.

The change upward came so subtly as to be hardly noticeable. The first definite evidence was the jam at Metropolitan performances. When this company moved back to the Academy of Music, after Mr. Stotesbury had sold the house that Oscar built to the "Lulus" (this was following the retreat of the Chicago Company from this city), patronage at the imported productions on sacrosanct Tuesdays assumed the character of an exclusive club. Soon the house became virtually sold out for the season.

"There's hope a great man's memory may outlive his life half a year; but, by'r lady he must build churches then." Had Hamlet been inspired to prophecy for Philadelphia he might have added "opera houses." Oscar Hammerstein was too vivid a personality to be forgotten, even in this city. His achievements had gone deeper than was popularly supposed.

Politics had become unmentionable, business acumen had taken a back seat, civic leadership was at a discount. There was wealth a-plenty, abundant nest eggs inherited from the heyday of enterprise when coal barons and tariff barons, who, although bat-tening on special privilege, had none-the-less used their brains in a bold piratical fashion. There were stuffed woolen stockings safeguarded by traditional conservatism. Could these resources be made fluid? Apparently they could. Lyric drama, but only that, was permitted to tap them.

(Continued on page 24)

SCHELLING REWARDS EMBRYO CRITICS

THOSE whose lives are made unhappy by the present race of music critics must foresee an even blacker future. Nearly 2,500 children have attended each of the concerts of the series given specially for them by the New York Philharmonic Society under Ernest Schelling's direction, and nearly that number handed in critical notebooks, surveying the season.

The most drastic comment quoted is: "The orchestra sounded great, but the singing by the children was not so hot." And perhaps the most appreciative expression was, "I still do think that Schubert's music is so beautiful that it hurts my heart to hear it."

Awards to the best of these were made at the last concert, March 17, the program for which included a movement of Mozart's G Minor Symphony, two Debussy pieces, part of Ravel—"Ma Mere l'Oye," the "Blue Danube," and Sowerby's "Irish Washer Woman." The two numbers bal-

loted for this concert by the children were Schubert's Marche Militaire and Wagner's "Ride of the Valkyries."

The medal winners were Katherine Lyon Dunlop, 10 years old, of the Halstead School, who has won medals for three successive years; John Walsh, 8, of the Music Education Studios; Edward Rayher, 11, of Trinity School; Gustave Kobbe, 12, of the Chapel of the Comforter; Gerrit Roelofsma, 13, of St. Thomas's Choir School, and Helen Catherine Casey, 9, of the Bergen School for Girls.

Ribbons went to the following children: Natica Blair, Tuxedo Park School; Johann Hoegh Bouman, Kensington School; Cynthia Eyer, Miss Hewitt's School; Nancy Etherington, Bearly School; Freeman Fairchild, Buckley School; Priscilla Fleitman, Miss Hewitt's School; Barbara Finkenstein, Joan of Arc Junior High School, P. S. 93; Ruth Holmes, Miss Chapin's School; Kathleen Harriman, Miss Chapin's School; Nathaniel Hirsch, Cedarhurst (No. 5) School; Martha Hall, Peck School; Prudence A. Holmes, Miss Chapin's

School; Alida Livingston, Miss Hewitt's School; Ruth Kavner, Glen Rock; Sophie Murphy, Girls' High School, Brooklyn; Carolyn Murphy, Dwight High School; Rita M. J. Milan, P. S. 39, Queens; Eleanor Murphy, Eleanor Ortman, Horace Mann School; Fern Harrie Posner, P. S. 181; Mary S. Schieffelin, Miss Hewitt's School; Elma M. Schlaenger, James Madison High School; Marjorie Tas, Alcuin Preparatory School; Susan Wimpfheimer, Ethical Culture School; Jack De Witt, private teaching, and Leo Zerman, P. S. 69, Queens.



A More Than Life-size Thermometer Registers Ernest Schelling's Opinion of the Singing of His "Critics of Today, Who Write About the Concerts of Tomorrow."

WHAT IS DISC MUSIC WORTH?

Recorded Music Still a Critical Pariah

By PETER HUGH REED

WHY is it that the critics continue to ignore recorded music, when the interest which is evinced in it today, has grown to such a proportion that people are demanding the very best in music through this medium? The degree of actuality with which the new scientific phonograph reproduces, presents an innovation which is very close to impeccability, and definitely places it in the category of a true musical instrument.

Is recorded music unworthy of critical attention? Apparently only one of the leading New York newspaper critics to date considers it worthy of notation, and that is Mr. Chotzinoff of the *New York World*. Several of our New York critics have been quoted as saying, they did not care to have their names linked with the discs. I certainly question the soundness of their judgment.

What Newman Said

As far back as June 1926, Ernest Newman, the profound and capable English critic wrote in the *Sunday Times* of London, an article on recorded music and a very valuable survey of some discs which he had examined. At the time, he was stimulated to write virtually by the new recording process which had but a short time previously come into existence. Speaking about a series of discs which had come his way, he said, "I was so struck with them that I made an intensive study of them along with the scores. The first general impression was one of amazement and delight; but I wanted to subject the new method . . . to a series of detailed tests. For this purpose I examined closely records of Siegfried's Rhine Journey, Siegfried's Death March, the Ride of the Valkyries, the 'Tannhäuser' Bacchanale, the end of the first act of 'Parsifal', 'Finlandia', Tchaikovsky's Fourth Symphony, and a few other works."

All of these discs are in the present Victor catalogue, except the "Parsifal" and the Tchaikovsky which are scheduled for future release.

"Those who have heard these records for themselves," continued Mr. Newman, "will have probably felt, as I did at my first hearing of them, that at last it is possible for the musician to sit at home and get the thrill of the real thing as he knows it in the concert room. The records have their weaknesses, but they seem trifling in

comparison with the great mass of their virtues. At last an orchestra really sounds like an orchestra; we get from these records what we rarely had before—the physical delight of passionate music in the concert room or the opera house. We do not merely hear the melodies going this, that, or the other way in a sort of limbo of tonal abstractions; they come to us with the sensuous excitement of actuality. The Bacchanale, the Funeral March, and the Rhine Journey in particular being with them the very blood and nerve of the orchestra and the theatre."

How true this is, any of us who have heard these unexcelled discs will attest. They are conducted by Albert Coates, whose interpretations of Wagner are inevitably conceived from healthy sentiment and rhythmic virility.

Stimulating All Classes

As recorded music tends to bring the very finest music into the home, where a familiarity is bound to increase appreciation, along with that possibility of repetitive eclecticism, such a write-up cannot help but stimulate all classes of people into increasing the new musical library in their homes.

Surely one of the salient purposes that a critic fulfills is to guide his audience toward the best that is obtainable in that particular province upon which he focuses his intellect and attention. The critic should increase both discrimination and appreciation. When he penetrates the concert hall and the opera house and writes about these two places, does he not virtually penetrate the home! And the people in the home who follow his guidance, are they not led in turn to these places of which he writes, or if they read his summarization of something they have heard, are they not being guided to a more perfect understanding.

If the critic discovers something new and

worthy, it is surely his duty to bring it to the attention of those whom he truly serves. If on the one hand he enters the homes of the people and leads them to the best, or helps them discriminate in what they have already heard, why then cannot he on the other hand assist them in the choice of the music that they are taking into their homes for a greater intimacy than they can ever attain through any public performance that they may hear. What a service he would do, if he brought home the importance of owning the healthy solidity of a Beethoven Symphony, in preference to the pathological romanticism of a Tchaikovsky. Not that one should disparage the latter composer, but the discrimination of first choice would seem to the present writer to be with Beethoven.

Perpetuating Art

Many of the people the critic commands highly in the concert hall and opera house, are perpetuated upon discs in a more favorable manner than they are sometimes heard in public. What can we do to remove a complacency toward this new and very definite province of music! Surely these worthy gentlemen have heard records under favorable circumstances!

To continue with Mr. Newman's article, "Even a casual hearing of these records is enough to impress one with their great technical superiority over the older recordings. The range of vibrations that can be effectively picked up has obviously been increased enormously; the basses especially are clearer than they have ever been. Even at a first hearing, again, it is evident not only that the idiosyncrasies of the various orchestral *timbres* are preserved more faithfully than they used to be, but that masses of mixed tone are recorded far more accurately.

"It is not, however, till one tests the records by the scores that one becomes

aware how excellent the new recording is in these respects. It is a delight, for example, to be able to perceive with perfect clearness the characteristic *timbre* of each of the two of these instruments that are playing the same melody in unison or octaves or double octaves, or to note the different coloring of heavy brass and horn passages according to the varying disposition of the constituents of them. The clarity even in huge masses is often remarkable; while in writing that allows, as it were, air and light to pass freely through

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Miguel Lerdo de Tejada, Founder and Conductor of the Mexican Tipica Orchestra.

RECENT RECORDED MUSIC

By PETER HUGH REED

MUSICAL AMERICA takes pleasure in calling the attention of its readers to the existence of the National Gramophone Society of London, England. The aim of this society is privately to record chamber music and some small orchestral compositions, functioning to supplement rather than compete with the general output of the various companies. This society has been in existence four years, and during that period has brought out some notable releases. The various works have been artistically performed by a competent group of British musicians, whose keen appreciation of music has prompted them to contribute their services for a very worthy cause.

Among the early works, recorded under the acoustical process, that this intrepid organization issued were Debussy's String Quartet, Op. 10, Schönberg's "Verklärte Nacht," Brahms' String Sextet in B Flat Major, Elgar's Piano Quintet in A Minor, Op. 84, Brahms' Clarinet Quintet in B Minor, Op. 115, and Mozart's Clarinet Quintet in A Major. These works were excellently interpreted and received general praise.

As the old recording is no longer satisfactory in creating the perfect illusion, these discs are now mostly unavailable. But the series available under the new process is equally interesting, and because of the records' genuine worth, the writer wishes to present to his readers that knowledge that they are obtainable. By arrangement with the society, reviews of these releases will be forthcoming in this column from time to time.

Significant Works

The new recordings include such works as Debussy's Deux Dances for piano and strings, Delius' "Summer Night on the River" (Chamber Orchestra), Arnold Bax' Oboe Quintet, Ravel's String Quartet in F Major, Ravel's Sonatine for piano, and many others besides the two works here-with reviewed.

The terms of membership to this society are quoted from the English circular as

follows: "The annual subscription to cover cost of printing and postage, is 2s. 6d., payable on Oct. 1. . . . Overseas Members are charged 6s. 6d. for each 12-inch disc and 4s. 6d. for each 10-inch disc. Orders exceeding £2 in value, post free. Seven discs can be packed in a parcel conveniently, but 7s. 6d. per parcel will be charged on smaller numbers, for packing, freightage and insurance. . . . Discs damaged in transit are replaced free of charge."

Any of our readers who are interested in these discs will be given further information if they will write the editor of this column. He will have literature mailed to them from London, etc.

Piano Quartet in C Minor, Op. 60. Brahms; played by Olive Bloom and Spencer Dyke Trio. (N. G. Society, four 12-inch discs.)

String Quartet in E Flat. Boccherini; played by the Poltronieri String Quartet. (N. G. S., two 12-inch discs.)

The Brahms score is a profound one, a work to live with in order to know, a work that grows in its earnest beauty upon each succeeding performance. The artists are excellent, the pianist particularly shows to advantage, but mention must not be forgotten of Spencer Dyke, whose admirable work has made possible a great deal of fine music for this society. The Boccherini is melodious and clear music, somewhat transparent but never the less gratefully gracious. It is an anticipation of Mozart in an Italian melodic style. As Boccherini wrote ninety-one string quartets, I shall not try to classify this one but simply say, it is one of ninety-one.

"Gum-Suckers March," Grainger; played by Percy Grainger with Symphony Orchestra, and **"The Power of Love,"** Danish Folk Song, arranged by Grainger; Anita Atwater, Ralph Leopold and Percy Grainger.

"The Deluge," Saint-Saëns; and **"Chanson Arabe,"** Rimsky-Korsakoff-Kreisler; played by Toscha Seidel. (Columbia).

The "Gum-Suckers March" is published in a suite for piano called "In a Nut-

Shell." It is characteristic of Grainger's music which the present writer greatly admires. The gum-sucker is an Australian native worker out-of-doors. Grainger plays admirably.

The Danish Folk Song is plaintive and quite haunting in its appeal, the arrangement making use of the harmonium. The singer, however, has too much vibrato and her interpretation seems uncertain and without meaning; someone more familiar with the Danish language may feel differently. It seems a pity the voice was not better, because there is a definite quality about Grainger's compositions which immediately arrests attention.

Stabat Mater, "Quae moerebat," Pergolesi; and **Ave Maria, Carnevali;** sung by Giuseppe Danise.

"Dawn," Curran; and **"Just For Today,"** sung by Marie Morrisey. (Brunswick).

Pergolesi's Beautiful Music

Pergolesi lived just twenty-six years but in that short period he left some genuinely beautiful compositions. His **Stabat Mater** was completed five days before his death. The pathetic beauty of this music is projected by that most artistic baritone, Danise, with many tenderness. The **Ave Maria** is non-consequential, even though Danise does intrigue us to listen to his fine singing.

Of Marie Morrisey's offerings I can only say to those who admire these songs that I recommend them because, after all, Miss Morrisey sings them well though she might put her voice to more profitable use. But who can tell, her idea and mine might not coincide.

"William Tell" Overture, Rossini; played by Mascagni and the State Opera House Orchestra. (Odeon).

Mascagni's Latin temperament permits him to present a revitalized reading of an old favorite. It is very well recorded, also.

"Iberia," Debussy, played by Klenau and the Royal Philharmonic Orchestra.

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Lucrezia Bori, Popular Metropolitan Soprano, from a Painting by Federico Beltran Masses.

A NEW IDEA in "SEEING" MUSIC

Sokoloff to Embark on Unique Venture in New York

By QUAIANCE

WHEN the Cleveland Orchestra and its conductor, Nikolai Sokoloff, next visit New York, it will be for the purpose of materializing an ideal—the ideal of sound and visualization combined in their highest form, music dramatized. This visit will take place during the first week in May, when the Neighborhood Playhouse, under the direction of Irene Lewisohn and Mr. Sokoloff, joins forces with the orchestra and other necessary elements to present a program containing Ernest Bloch's Symphony, "Israel," and three other works in the Manhattan Opera House, May 4, 5 and 6.

The idea of combining music with stage presentation is no new one. But several phases of this undertaking are so interesting and so novel as to mark it as one of the most daring and ambitious, and yet one of the most natural and inevitable of projects.

Mr. Sokoloff and Miss Lewisohn have the hearty approval of Bloch himself, who has said that while he did not have a plastic conception when he wrote his music, he could see no reason why the score might not be translated to the stage with the proper interpretation and setting. With this sanction, the scenario was constructed and has received his approbation.



July Photo after portrait by Guilo de Blaas

Ernest de Weerth

The Cleveland conductor is brimming over with enthusiasm for the program, which has been under rehearsal in the Neighborhood Playhouse in New York since early in February.

The Important Points

"There are three important points which I wish to emphasize," he stated in an interview with a representative of MUSICAL AMERICA. "First, that there is music which is so perfect in itself, so transcendental of human interference, although appealing to humanity's emotional and spiritual response, that to touch it would be sacrilege. For example, I feel that the Brahms Symphony in C Minor, while intensely dramatic in its musical implications, would only suffer through any attempt at dramatization. But music admittedly written with a story, a human drama, or a mood as its inspiration—such music needs its complement, the visual element."

"I believe that music to which was written a dramatic complement is dull when performed without it. But here the factor of discrimination enters, the question of good taste. What music should be chosen for such presentation? Only that which may be enhanced by an appeal to the eye, synchronized with and builded upon the musical content, and the evident intention

of the composer, and which may so enhance the enjoyment of the beholder and listener for the complete presentation.

Conforms to Inner Content

"That is what we are attempting with Bloch's Symphony, and also with the Debussy 'Nuages' and 'Fêtes,' and the Borodin 'On the Steppes of Central Asia' and the Dances from 'Prince Igor' which will comprise our program. In all of these, the stage presentation has been moulded to conform to the inner content of the music, as the composer means it to be, in the case of Bloch, and with such indications as we believe to have been given us in the other works.

"Secondly I would wish to point out that although the musical expression is of prime importance, no listener will be distracted by the necessity for looking at the medium through which it comes: the orchestra," he continued. "The music will be there—and I assure you that it has not been altered one iota; that every note, every tempo, every interpretation will be preserved just exactly as if the presentation were in concert form. But the orchestra will be in the pit, as at the Metropolitan. Full visual attention may be directed toward the stage, where the significance of the music is being interpreted in plastic and dramatic terms. And, by the same token, if anyone should not care to look at all, he may close his eyes, and he will hear what is really a symphony concert. These works are already familiar ones in the orchestra's répertoire."

"There may be much dissension and disagreement with our results. But I believe that music such as this will only receive its full significance when its story is unfolded to the eye. So that—and this is my third point—those people who love music but who grasp its meaning only vaguely, and who would not hear music otherwise with anything like understanding, will be able to translate through their vision, which may be more keenly developed, the experience of music, and so grasp its heretofore hidden meaning."

"Absolute music, as we know it, has no such possibility of translation, as I have said. But why else was program music written? Why do composers name their works? Why attempt to interpret a drama, a mood or a phase of nature in terms of cold words, in black and white—program notes and descriptions, in short. Would not the living, colorful, moving drama before the eyes suit the purpose much better?"

Debussy Approved

"Why should Debussy say 'Clouds,' if he did not mean us to visualize clouds? I have recently learned that Debussy's 'Nocturnes' were performed in Paris some years ago with a stage presentation, and that the composer was present and highly approved. It must not have been done very well, or we should have heard more of it. But Debussy's reaction shows that he was favorably inclined to such an expression of his music."

"So, we are trying, with the best material available in all phases of the production, to synchronize music and drama, form, motion, color and incident, and whether or not we shall be successful depends on how well we do it."

Great care has been exercised in every detail of the staging, according to Miss Lewisohn. The stage structure for "Israel" has been devised by Jo Davidson, eminent American sculptor, and the production of the Debussy numbers is in the hands of Ernest de Weerth, who is well known as a designer of Max Reinhardt's productions, and who has done many fine things in the Salzburg presentations. Esther Peck has designed the background for the Debussy. Movement, decoration, lighting and costumes are in capable hands, the former element being undertaken by famous exponents of the plastic dance.

The large and illustrious cast includes, to date:

Michio Ito, Martha Graham, Ruth Tester, Sophie Delza, Elizabeth Delza, Albert Carroll, Nimiera, Ralph Geddes, George Heller, Sarat Lubiri, Jack Senlitrenic, Gitu Zucker, Sophie Bernsohn, Florence Levine, Emily Hulett, Bertha Uht, Esther Junger, Blanche

Halmud, Frances Graham, Leo Bulga Koff, of the Moscow Art Theater, and Benjamin Zemach.

The singers, who enter only at the end of the symphony, and who are unseen, sing-



Nikolai Sokoloff

ing from the orchestra, will be: Marjorie Nash and Lillibelle Barton, first sopranos; Flora Collins and Lorraine Voigt, second sopranos; Minnie Stine and Rosalie Erck, first altos; Isabella Addie and Mary Browne, second altos; and Sol Friedman, bass.

The text is to be sung in old Hebrew, Mr. Sokoloff stated. This idea also met with the unqualified approval of Mr. Bloch.

Based on Atonement

The Symphony "Israel" was composed between 1912 and 1916. It was conceived as an expression of the sorrows of the race, and has as its basic idea the Atonement, according to Mr. Bloch, who adds:

"It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible: The freshness and naivete of the patriarchs; the violence that is evident in the prophetic books; the Jew's love of justice; the despair of the preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs."

"All this is in us: all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: The venerable emotion of the race that slumbers deep down in our soul."

The idea of the setting is to suggest, abstractly, the Wailing Wall in Jerusalem. The symbol seems a fitting one, for there on the site of the three temples, Jews from many lands still gather to lament the passing of the ancient glory and perform the rituals prescribed by tradition. It seems to stand as a link with the past and a promise for the future to which the orthodox still cling.

Universal Story

No century or nationality is intended—merely a suggestion of the sculptural line and massive form of the prophetic books which may help to convey in visual terms the sharply contrasted moods of the music.

The dramatic theme is founded, first, on the musical motifs, and second, on the basic ideas of the Atonement ritual.

There should be racial character but the conflict and aspiration may be the universal story of mankind or the individual struggle of a human being—just as Bloch has so eloquently indicated in his composition.

The sources of information are the books of the Bible—Exodus, those written by the

Prophets, Job, the Psalms and Lamentations, the references indicated in the Jewish Encyclopaedia and ritual still used in many orthodox synagogues.

The text is used solely to motivate the dramatic expression and indicate in words the changes of mood and thought.

The division into "parts" is arbitrary, musically, but seems necessary to emphasize the development for the dramatic movement.

Miss Lewisohn has compiled the script of Biblical passages which indicate the feeling of the music, and the music has been followed, measure by measure, theme by theme, in the outline of the dramatic action.

This undertaking is one of the most ambitious ever sponsored by the Neighborhood Players, who are noted for their early experiments in the combination of choral movement, speech and song. Their productions of this character have included "Salut au Monde," the music by Charles T. Griffes, whose "White Peacock" has also been given; "The Arab Fantasie," the music arranged by Anis Fulcrum from authentic Arabian music; "A Burmese Pwe," music by Henry Eichheim and the "Ritornelle," Béla Bartók's Dance Suite.

Should this program prove successful, others will follow, and a répertoire will gradually be built up, Mr. Sokoloff believes. It is hoped that new composers will write music which may be the foundation for this type of presentation.

Many out-of-town music lovers are planning to attend one of the three performances, including people from the South, Middle West and nearby centers.

Albert Coates Is Engaged for Summer Concerts

SAN FRANCISCO, March 21.—Albert Coates has been engaged as a visiting conductor for summer symphonies. Ossip Gabrilowitsch will conduct for his third consecutive summer, and other leaders will appear before the summer is over. San Franciscans will not be obliged to wait for the erection of the War Memorial Opera House to have a concert and opera auditorium that is adequate for many of its needs. Dreamland Rink, a vast arena which has served numerous purposes, is being remodeled and equipped with comfortable opera chairs for concert purposes, and it is rumored that some of the summer symphony concerts will be held there, and that next season many events formerly housed in the Civic Auditorium will be staged in the newer surroundings.

M. M. F.

Percy Scholes Coming

Percy Scholes, formerly music critic of the London *Observer* and now critic of the British Broadcasting Company, will visit America to speak at the Music Supervisor's National Conference in Chicago, April 16-23.



Jo Davidson, American Sculptor, Beside His Setting for Bloch's "Israel" Symphony.

Concerts and Opera in the Metropolis

Beethoven Enters

At the Metropolitan Opera House, March 14th. First time this season:

FIDELIO

Opera in two acts (four scenes)
Music by Ludwig Van Beethoven
(The Recitatives composed by Artur Bodanzky)
Don Fernando, minister of state, Gustav Schuetzendorf
Don Pizarro, governor of the prison, Friedrich Schorr
Florestan, state prisoner...Rudolf Laubenthal
Lenore, his wife, Gertrude Kappel
Rocco, jailer, Michael Bohnen
Marzelline, his daughter, Editha Fleischer
Jacquino, a turnkey, George Meader
First Prisoner, Max Bloch
Second Prisoner, Arnold Gabor
Conductor, Artur Bodanzky

Arriving last week for a belated season's debut, "Fidelio" found itself welcomed with warmth; with a warmth whose equal is not too usual on the list of performances accorded Beethoven's work during its approximate one hundred and twenty-five years' existence. The audience of the occasion did more than sit (or stand) in attitudes of applied reverence. It enjoyed itself, in the bargain. Those present seemed to suddenly realize that the thing being paraded before them was very much alive as music, well worth the attention, too, as drama. It looks as though "Fidelio" may yet become a popular opera.

The restatement of Beethoven's sole adventure on the lyric stage under consideration was one of some excellence, some distractingly awful orchestra moments, and some undesirable vocal grotesqueries. The best thing about the whole was its spirit, for which Mr. Bodanzky was to be thanked. This conductor, it occurs to us, is more inclined to be tender and forgiving with "Fidelio" than with anything else in his considerable repertoire. This is possibly because the work has occupied him creatively as well as supervisionally; we refer to the recitatives composed by Mr. Bodanzky and which are given at the Metropolitan to the great agony of a few, the good natured forbearance of a few more, and the total ignorance of thousands. For our own part, we find Mr. Bodanzky's recitatives effective enough although they very decidedly make injudicious usage of thematic material that is in each case unrelated to the business at hand. They are somewhat un-Beethovenish, too, but so are, practically without exception, the cadenzas which have been written for the concertos by performing musicians.

At any rate Mr. Bodanzky conducted carefully and with a quiet inspiration that breathed itself into the prisoners for their "Leb' wohl, du warmes Sonnenschein" and with particular success as concerns the quartet, "Mir ist so wunderbar." When he came, however, to the time currently allotted the third "Leonore" Overture—placed rather unreasonably between the third and fourth scenes—Mr. Bodanzky opened the throttle wide and brought forth a terrific welter of blarney, which had evidently been mistaken for triumphal joy. This was the biggest of Mr. Bodanzky's sins nevertheless, and he well deserved, for the sum of his achievements on the right side, the favor which was bestowed upon him.

Mme. Kappel, it must be recorded, was a distinct disappointment as the daring heroine. Not only did she seem vocally ill at ease in the gratedly exorbitant demands the role makes, but she was correspondingly short of suggesting the great spirit that is *Leonore*. We missed the sense of abhorrent defiance in "Abscheulicher!" and in the climax



Friedrich Schorr as Pizarro in "Fidelio"

Reviewed By William Spier

of the dungeon scene. In the softer, more womanly moments of *Leonore's* melodramatic adventure she was admirable and convincing. And such is Mme. Kappel's personal appeal on the stage that she was always interesting, likeable.

As the benevolent *Rocco*, Mr. Bohnen quite surpassed himself. His voice on this, his first appearance since his recent illness, was fresh and rich and his delivery brimmed over with tasteful and not too exaggerated kindness. Mr. Schorr dealt magnificently with the music of the villainous *Pizarro*, and to the eye was sinisterly effective. Mr. Meader and Miss Fleischer depicted themselves fittingly and sang with neat reserve. Mr. Laubenthal, the *Florestan*, had what was audibly one of the worst nights afflicting him this season. Some of the sounds he vouchsafed in the dungeon were so ghastly as to make any rescue of this prison-bleached person seem useless.

W. S.

Giesecking's Recital

THE facets of Walter Giesecking's art are so many degrees of the superlative. It is therefore fitting to state, in considering this pianist's second and last New York recital of the season, that he gave of both his greatest and his least great playing. The program as an entity did not, perhaps, fall in with Mr. Giesecking's mood so remarkably as others in the past have. But this is not to say that the Carnegie Hall gathering which heard him last Sunday evening, March 11, was treated to anything but the most beautifully conceived of pianistic creations.

Mr. Giesecking began with the D Minor English Suite of Bach and played it to exquisite perfection. There is an air of truthfulness about Mr. Giesecking's Bach which renders description somewhat futile. His fingers, in the contrapuntally schemed elements of the Suite seem to represent mellowed old men who converse amicably in accents of ripe wisdom. Nothing consciously cerebral entered into this matter, not even into the first two movements, which he set forth in a manner marvelously simple, disdaining the coloring qualities of the pedal. The sarabande was a gem of purest ray serene.

In essaying the E Major, Op. 109, Sonata of Beethoven, Mr. Giesecking laid open what is perhaps his weakest flank—the department of his make-up that has to do with sturdy solidity. The purely lyric episodes in the sonata, parts particularly in the first movement, fared excellently. The scherzo, however, unpianistic as it is under normal conditions, became thoroughly implausible in Mr. Giesecking's inspired, but nervous hands.

The true glory of the evening was severally represented by three Intermezzi from the Op. 117 of Brahms, and four Debussy Preludes. Of Mr. Giesecking's ravishingly beautiful performance of the B Flat Minor Intermezzo much might be written. It is better, however, to allow that it was eminently just and lovely with the untaught idealism of the sincerely inspired. The E Flat specimen, too, was full of rapt and hushed exaltation. As for the Debussy—it provided playing of these works absolutely unrivaled in previous experience. The "Colines d'Anacapri," one of the least worthy of the preludes, took on the semblance of a charming, green landscape. And with the shower of sparkling color that is "Feux d'Artifice," performed with unapproachable imaginative fancy, the printed list concluded. The concert, however, did not, for Mr. Giesecking's hearers had come to stay, which they did until some shameless official emerged to close the piano lid, an act for which he was heartily hissed.

W. S.

Trios, Assorted

A THOROUGHLY diverting program, performed in masterly style, was the sixth seasonal function of the Beethoven Association, in the Town Hall on the evening of March 12. The list was a succession of lucky threes, consisting, as it did, of four works for trio combinations. The artists involved were Carl Flesch, violinist; Felix Salmond, cellist, and Ernest Hutcheson, pianist, who formed a piano trio which gave utterance to Mendelssohn's C Minor opus and Tchaikovsky's sole essay in the form. Another and somewhat more unusual type of threesome appeared in the guise of the Trio de Lutèce, whose membership comprises George Barrere, flutist; Carlos Salzedo, harpist, and Paul Kefer, cellist.

The latter ensemble began the evening's

stint with some charming "Pièces en concert" of Rameau, which were given with well considered wit and deft polish. In its second tenure of the stage the Trio concerned itself with Ravel's delicious Sonatine in an arrangement for the combination at hand, by Mr. Salzedo, which was neatly effective for the most part, particularly so with the

"Lullaby of Death" and "The Seminarian"—formed the final group, sung in English.

The Muscovite genius was felt in every bar—dramatic, sardonic, naive, tender by turns but always with an eagle's eye for the truth of any situation and expressed in the simplest, most direct manner. Mr. Linscott was on the whole successful in conveying the changing moods of these masterpieces and touched a high mark in the "Lullaby of Death" and the "Goat Song"—two songs of most complete contrast.

The audience was select and appreciative. H. S.

Felix Salmond

P LAYING three 'cello sonatas, by Rachmaninoff, Brahms and Grieg, Felix Salmond gave a recital in Town Hall March 11 that in point of artistic excellence if not in attendance, must be classed as among the finest of the season. He was accompanied by Dr. S. Rumschisky, whose fine sense for ensemble and general good taste supplied a perfect background for the solo work of Mr. Salmond.

This music—Rachmaninoff's G minor sonata, Brahms's F major sonata, and Grieg's A minor sonata—is not easy in point of technical demand, but Mr. Salmond has so mastered the mechanics of his instrument that nothing he may do ever seems difficult. His program, exclusively sonata, was somewhat off the beaten track and the individual numbers are themselves rarely heard: this may be said to have added to the delight of an exceptionally smooth and entertaining afternoon of the cello.

In the adagio movement of the Brahms sonata the work of Mr. Salmond and Dr. Rumschisky stood forth as especially excellent, of cameo-like purity. In it the mellow, golden tone so characteristic of the 'cello was heard more fully than elsewhere on the program, although in no part was there a relaxing from the high standard Mr. Salmond invariably sets.—A. B.



Felix Salmond, 'Cellist

menuet movement. The aristocratic blend of these players was to be expected.

Messrs. Flesch, Calmond and Hutcheson covered themselves with no small amount of glory for their intuitive and plastic performances. The C Minor Trio of Mendelssohn, a work of much excellence which remains happily verdant, had a recounting that in many ways did it ample justice; possibly there was a slight predominance in the keyboard direction. At all events the slow movement was invested with a not too sentimental sentiment, and the scherzo went off in an appropriately fluffy atmosphere.

The Tchaikovsky, however, fared much better. It was, in fact, the evening's outstanding achievement, and one of the season's loveliest examples of comprehensive ensemble. The gratefully difficult piano part had superb treatment from Mr. Hutcheson. All of those concerned, indeed, gave of their best for an imaginative, tonally opulent performance. The customarily distinguished audience of the Association was rapturously pleased.

W. S.

Mr. Linscott Sings

H UBERT LINSCOTT, baritone, presented at the Princess Theater Sunday evening a program of songs by four of the greatest masters in Germany, France and Russia. Brahms' "Serious Songs," Debussy's "Les Ingénus," "Le Faune," "Colloque Sentimental;" "Tout gai" and "Le Paon" of Ravel, and five songs by the gigantic Moussorgsky formed a collection which probably will represent the most artistically chosen recital program of the season.

Mr. Linscott is not overly equipped with vocal material; his taste, however, prevents him from forcing an organ limited in range and power. He is generously endowed—what is far more important—with qualities so rarely formed in vocalists *per se*, among which may be listed imagination, sensitivity, rare command of mood and a deep, sincere love for the masters he chose to interpret.

Brahms' noble, prophetic songs were sung with simple devotion and splendid grasp of their lofty outlines. The tempi were invariably fitting and the proportions conceived with rare judgment. The four songs were sung without pause.

The transition from Brahms to Debussy was not only painless but surprisingly satisfying and the latter composer stood the comparison well. The Frenchman's three songs are among his most subtle and, while less familiar to us than most of his songs, are not surpassed in poignancy and beauty by anything from his pen. They were delivered with beautifully sensitive tenderness and complete understanding both by Mr. Linscott and Mr. Harold Genther, who played with taste and musicianship throughout. "Tout gai" and "Le Paon" closed the French group with finesse and coloring.

Five Moussorgsky songs—"After the Battle," "Banks of the Don," "Goat Song,"

DURING her recital in Town Hall on Sunday afternoon, March 18, Julia Peters, soprano, was enthusiastically applauded and with good reason. She sang a delightful program of songs with a natural and engaging grace of expression. Her voice was in good form and whether her songs were in the Italian language, German, or English she enunciated them clearly and intelligibly, adding a certain glamour to her interpretation of some of the songs, being sympathetically seconded by the accompanist, Michel Feveisky, at the piano. The program included Mozart's "Porgi, amor," Handel's "Care Selve," Fesch's "Tu fai la superbeta," Puccini's "In quelle trine morbide," "Niemand hat's gesehn," Schubert's "Ave Maria," "Du bist die Ruh," and "Heidenröslein," Taylor's "Plantation Song," Barratt's "O Mistress Mine," "Woodman's "My Heart is a Lute," Del Riego's "Homing," and Dvorak's "Goin' Home."

I. L.



Gustav Schuetzendorf as Don Fernando in "Fidelio"

Other Concerts

Additional reviews of the New York concerts and concert news will be found on pages 22 and 23, while a report of recent records begins on page 4.

Mr. Fried, and a Word on Cerebral Music

By Irving Weil

THE New York Symphony Orchestra, Oscar Fried, guest conductor; in Carnegie Hall, March 16. The program:

Symphony No. 1, in C Minor.....Brahms
Suite from "L'Oiseau de Feu".....Stravinsky
Suite No. 2, "Daphnis et Chloé".....Ravel

IT was inevitable, if there happened to be such a thing as a professional guest conductor about anywhere, that he would find his way this season to the podium in front of the New York Symphony Orchestra. Non-professional guests have been arriving by boat, train and taxi more or less all Winter, hurrying from as distantly separated poles as Dresden and Detroit and converging on Carnegie Hall. Thus far the Symphony Society has missed practically nothing but such outposts as Oslo and Seattle in its search and for all we know it may have tried to induce even these to yield up one of the straight-backed gentlemen. But though failing of success there or thereabouts, the Society has nonetheless hung up a New York record, for with the windup of its current concerts this week, there have been no fewer than eight conductors directing its public affairs since last October.

The inescapable professional guest was Oskar Fried, originally from Berlin, but known as a handy man upon invitation pretty much all over the map of Europe. On his home ground, he hasn't been permanently attached to anything in the way of an orchestra for a considerable time, although he did conduct two seasons of the Berlin Symphony Orchestra a couple of years ago. This season, before his recent arrival here, he had been guesting at La Scala in Milan and with the London Philharmonic. The New York Symphony drag-net caught him without the least difficulty and landed him blithely upon the stage of Carnegie Hall for his first concert last Thursday a week and his second and final one on Sunday.

First American Venture

So far as we know this was Mr. Fried's first venture in America, although he is now a man of fifty-seven; but it may not be his last, for he created considerable excitement—more of it indeed than any of his predecessors at Symphony concerts this year. As a fact, there appeared to be a good deal about him—and about his conducting—that is calculated (rather too patently calculated) to capture the none too easily withheld enthusiasm of an audience.

He is a veteran with the conductor's stick and seemed to be earnestly familiar with all the podium tricks there are. Moreover, he is a somewhat fetching figure on the platform; gray-haired, tall and with the kind of back men and women, and particularly women, love to look at and tailors love to fit. Like so many of the clan, he knows the secret that prima donnas would give half their salaries, more or less, to learn—that of keeping slender in middle age.

But just the same he is the kind of conductor who sets any thoughtful person to Viewing Him With Alarm. He is a batonier with what Broadway pleasantly calls a wallop but, like most wallops, it is unsettling. Music stands reckless and abrupt contacts upon its solar plexi with even less fortitude than any of the other arts, including, of course, pugilism. Mr. Fried seemed to be quite heedless of this fact and likewise its outcome. However, if Brahms and Ravel and even Stravinsky were hanging on the ropes when he got through with them, the worry was theirs and not his, since the audience turned to and merrily helped him in the customary count of ten—and out.

There were cumulatively increasing outbursts of applause in his direction throughout the evening and they were mixed with a few cheers as well from some small part of the assemblage who either couldn't or wouldn't help becoming vocal about him. The men of the orchestra themselves joined in the to-do but this was perhaps less significant than it seemed, for they have gone through the comedy so often during the current season, what with a new guest conductor a week or thereabouts and a rather precipitate fiftieth anniversary, that they know it pretty well without a rehearsal.

For ourselves, we fear we can add only a bit of not too immoderate applause for Mr. Fried. What there is of it signifies that

we owe him acknowledgement for a lively evening and that sort has been none too numerous either this season or in the two or three before it. Certainly misdirected excitement is better than pertinaciously stolid dullness. Our experience with other German importations in the last three or four seasons has been conducive to anything except stimulation, even the false variety.

The Spectacular Dose

But there was enough exasperation mixed up in our reception of Mr. Fried's acrobatic interpretation of the music he had in hand to mitigate extravagantly the pleasure of his liveliness. He is not only one of the loudest conductors we have ever listened to, but he also believes in giving everything a good, sharp dose of the spectacular whether it needs it or not.

That is the treatment he put Brahms' C Minor Symphony through, jabbing his baton into it until he almost made one believe Brahms intended it, with some peculiar prescience, for the uses of Mr. Diaghilev's Russian Ballet. He chopped it up into nice, segmented chunks, with unaccustomed pauses for rest and refreshment between them, so that it sounded like a suite of tableaux wrenched out of a Verdi opera. In this way he made it a completely episodic instead of a peculiarly cyclic piece of music—with "big" moments now for the horns, now for the fiddles, again for the 'cellos and always for Mr. Fried.

Of course, if one likes this kind of Brahms, that is the kind of Brahms one liked. It happens that our own taste runs to quite another sort, Brahms without clouds of steam bursting out all through him and an occasional stick of dynamite detonating him into fits; indeed, after almost as many years of listening to the C Minor Symphony as Mr. Fried must have spent in conducting it, we have reached the rather inalienable conviction that the music is a closely linked, a flowing expression of subjective mood and not a spasmodic exurgitation of fancy dramatics. However, the audience took Brahms at Mr. Fried's valuation for all it was worth. But before now cheers in haste have led to repentance at leisure—too much leisure. And anyone is at liberty to page Mr. Wilhelm Furtwängler for confirmation, if any be needed.

Mr. Fried who has at times been known to entertain a sympathetic feeling for the moderns, balanced his Brahms against Igor Stravinsky and Maurice Ravel, although the representation was the Russian in one of his earliest incarnations and the Frenchman in his pre-war aspect. Doubtless the German conductor wished to show that he plays no chauvinist favorites and that he is equally good in various styles of music.

If not equally good, he was in any case equally the same, for he played the Stravinsky suite, "The Bird of Fire," and the Ravel second "Daphnis and Chloé" suite in precisely the way he had played the Brahms First Symphony. The Stravinsky ballet was, if anything, louder than Brahms and just as disjointed and always for the purpose of unnecessarily pointing the tale with the spectacular.

Mr. Fried, in a word, is a conductor who will make his effect come what may—even if the music may not.



Pierre Monteux, Guest Conductor of the Philadelphia Orchestra, at Concerts in Manhattan

Ferruccio Busoni and a Few Reflections on the Nonsense That Music Is Only An Emotional Art

It seems to be the lot of brilliant innovators in the matter of ideas in art to be forgotten, whilst perhaps abler yet certainly less daring experimenters who later make use of these ideas, live on for posterity and themselves acquire the credit for the innovations. You can run through the evolution, or progress, or development of music (your particular brand of philosophy or aesthetics will lead you to the substantive you prefer) and examples of our little in-



An Impression of George Barrere, Whose Little Symphony Orchestra Again Gave Big Pleasure in New York on Sunday Evening.

introductory platitude will crop up as thickly as dragon's teeth in the fable.

Before the seventeenth century Monteverdi, there were the Florentine innovators in operatic form, Peri and Caccini and their fellows of the Bardi and Corsi camerata; before Purcell, there were Byrd and Tallis; before Bach, Buxtehude; before Mozart, Johann Christian Bach. The debt of each to the other is not only beyond question, but well enough acknowledged; however, the acknowledgement is tucked away in more or less obscure records and in the popular mind the innovators have suffered total eclipse.

The phenomenon is as observable in the nineteenth century as in the seventeenth and the eighteenth; and, indeed, already in the twentieth as well, notwithstanding that we are only about a quarter through it. Something more than a hundred years ago, John Field invented the nocturne for piano but the form and its significance have inseparably become associated with Chopin. Hector Berlioz's experiments with the instruments of the orchestra were good enough to have been absorbed, many of them, by both Wagner and Liszt, but Berlioz is now swiftly passing on into that endless obscurity which overtakes definitively dead composers.

Among the Russians, Scriabin hit upon a harmonic scheme that didn't, it is true, help his own music to be any better than it is, but it opened the eyes of younger men and you may find Stravinsky, for instance, making excellent use of it. Among the Frenchmen, Erik Satie, so nonchalant an experimenter he might have come upon almost anything, tinkered with the whole tone scale; but it is Debussy who is indissolubly associated with it in everybody's mind.

In our own day (since Debussy is perhaps the day before yesterday) Ferruccio Busoni was occupied both with the idea of neoclassicism and that of divided tones long before the one began to be fashionable with Stravinsky and some of his followers and the other attracted Alois Haba, the young German; Ernest Bloch, or the Mexican, Julian Carrillo. And Busoni, who has been dead less than four years, is already only but dimly remembered by a few people as a pianist and is pretty nearly completely forgotten as a composer.

In America, and very much everywhere else, orchestral conductors don't seem to

know or care a whoop that he ever existed; and yet, as one of the forerunners in modernist music, one might suppose that some at least of his output would perhaps be peculiarly inveigling. There is a good deal of it but it is practically all quite unknown here. A little exploration, one imagines, would not be fruitless.

Arturo Toscanini has apparently been turning over a few of the Busoni scores and found something that was well worth the trouble. He presented it last week at the concerts of the Philharmonic Orchestra in Carnegie Hall and it turned out to be the most interesting matter in an otherwise rather generally uneventful evening. It was in fact interesting enough to make the almost unanimous neglect of Busoni seem to be as unjust as it is profitless. There was a novelty of idea and an orchestral spice in it that were a delight in the midst of a quantity of wearily rhetorical obviousness which Mr. Toscanini relentlessly gathered together for the rest of his program.

The Busoni piece Mr. Toscanini played was the "Rondo Arlechinesco" ("Harlequin Rondo") which is a kind of study or summary of his one-act opera, "Harlequin." It is, indeed, the overture to the work, although none of the commentators hereabouts appeared to know it. The opera has been done in several of the German lyric theaters, usually in a double bill with Busoni's "Turandot" (for he set the Gozzi comedy before Puccini).

We don't happen to know much about the one-act "Harlequin," but if it be as good as the overture, we should very much like to make its stage acquaintance. In the rondo (a rondo only in the loosest aspect of the form) Busoni is subtly and inventively concerned with the spirit of the old Italian *commedia dell' arte*, the play of ancient typical figures of whom Harlequin was always the evil and cowardly marplot in the loves of Pierrot and Columbine. Busoni of course merely takes the slapstick of the *commedia dell' arte* Harlequin as starting point. The music develops a far deeper and more suggestive significance, although never does it become clogged with the dullness of too much gravity. This Harlequin takes on a considerable tinge of a certain type of universal human nature, a fearsomely bold and amorous creature who hides his failures—and himself—behind a timorous ironic laughter.

Busoni packs all this into a brief ten minutes or so of music which never wanders from the point. Its instrumentation is skillfully apt and adroitly managed. He says what he has in mind in a piquantly economical way and never oversays it. And just before the end of the piece he introduces a most effective bit of wordless laughter for a tenor voice offstage. Harlequin laughs his nervous laugh—and is gone.

Element of Mentality

It has been said by German critics of this work, as of much else written by Busoni in his later years (he lived to be fifty-eight) that it is essentially mental at every point, that it is the stuff of thought and not of feeling; and that music, to be good music, must deal with emotion. Logically, therefore, Busoni did not write good music.

The thing makes a neat little syllogism, as the professors call it, but the trouble with it is that it is suspiciously too neat; and, like most deductions in the rule of three in logic, it assumes too much and takes into account less than it leaves out. As a fact, for much too long a time we have all of us been accepting like so many schoolboys the dictum, handed down from father to son, that music is the language of the emotions and that when it speaks any other, it ceases to be music.

The dictum-mongers have been gleefully but fatuously busy chattering against all modernist music the reiterated charge that it is "cerebral." To which the obvious reply should long ago have been, "What of it?"

It seems to us that all music, to be enjoyed fully, must be enjoyed mentally as well as emotionally. The softly tapping four notes with which Beethoven's C Minor Symphony begins affect your emotions with little more than a sense of boding uneasiness and if you do not bring thought to bear on them, what they do to your emotions remains as uncertain, as vague as a bafflingly half-forgotten dream. But start thinking about them and the misty emotional picture immediately lights up with definition and significance. The phrase of four notes has a

(Continued on page 15)

Broadcasting Across the Country

ST. PATRICK'S DAY was invented for the broadcasters. So was the Yuletide. And so were New Year's Day, Thanksgiving Day and about every other festive day up and down on the calendar. To the impresarios a holiday is truly an occasion for observance; a time of extolments and renderings of homage . . . and then some.

All stations, most every commercial feature, yea e'en the sustaining programs deem it their solemn duty (and perhaps their pleasure) to commemorate gala occasions.

And if this were not sufficient, celebrations are spread practically over the entire week in which the holiday occurs. The mood starts *piano* days before, progresses *accelerando* and gradually breaks into a full fledged *forte* on the festive morn. It remains thus until the last bleat of the night, when it fades away with a not too well modulated *diminuendo*. Merely as a case in point, reference is made of the recent festivities coincident to the remembrance of Ireland's favorite saint. Shamrocks from countless stations and programs deluged the reproducers; the traditional hue was put to the severest test; so much "Wearing of the Green" must have dimmed and faded its luster. In like manner are other merry days subject to equally arduous exploitation.

Everybody's Doing It

Such surfeiting is partially due to a feature's position in the weekly programs. Though a specific broadcast may occur seventy-two hours before the holiday, this is apparently no obstacle to the sponsors' well-meant desire to celebrate the occasion. And it can be readily seen what saturation ensues when almost all do likewise.

This page does not decry the broadcasters' observance of holidays. On the contrary, they are deserving of praise for their faithful adherence to the marked points in the year. It is in the overworked manner of their exploitation that there is cause for complaint. Moderation would benefit all concerned and obviate the sating of patient broadcast listeners. Just how this should be worked out is the problem; with stations acting independently of one another as they do now (and probably always will) cooperative arrangements are impossible.

However, to those who are not compelled by duty to attend the reproducer incessantly the following method offers relief. Lock the switch of the receiver and beguile yourself with other entertainment until the feverishness has subsided.

New York Philharmonic (WOR, March 15). Readers of this page must be aware by now that these broadcasts, inasmuch as they are direct from stage presentations, are covered by the regular concert reviewers of this magazine. And after reading the following it will confirm their convictions that the function of this reporter in telling of the Philharmonic broadcasts is to pick flaws in transmission and describe the microphone blurs of announcers, conductors, etc. In a measure this is so, for there are highlights which are lost to the visible audience; and that readers may not be deprived of such things, they are chronicled in these columns. An instance where those corporeally present were the gainers, however, was in the concert of this date when the last twenty-four bars of the Busoni "Rondo Harlequinesque" were not broadcast because the tenor soloist's contract forbade it. There ought to be bigger and better contracts.

Reinold Werrenrath (A. K. Hour WEAF and Red Network, March 18). Indispositions are still dogging the Atwater Kent Hour's footsteps. Ernestine Schumann Heink who had been promised for this broadcast, was unfortunately attacked by the singers' Nemesis, and a hurry call was sent for Mr. Werrenrath. With but scant notice and less preparation, he rushed to the fore and admirably filled the gap caused by the beloved contralto's withdrawal.

The baritone, who is as much at home before the microphone as he is on the concert platform, succeeds as few do in making his radio appearances things of delightful intimacy. And there is a definite line on which informality stops and permits his concerts to maintain artistic prestige and decorum.

Songs in English, both secular and sacred, occupied the major part of the hour; and the Credo from Verdi's "Otello" was offered to show that the artist had lost none of his flair for the aria. In all he did Mr. Werrenrath sang superbly, and if his program remarks were more staid than heretofore, it can be attributed to his eleventh hour summons to sing.

Reviewed by David Sandow



Everett Marshall Who Will Sing This Week Over WEAF.

Temporary incapacity of the listener's receiver prevented the reception of Nikolai Sokoloff's lecture-recital on Bloch's "Israel" Symphony, scheduled for WOR March 13. This occasioned regret, for the Cleveland Orchestra's conductor's broadcast was anticipated with interest, and a review would have been very much in order.

Maria Kurenko (General Motors Party, March 12). One of broadcasting's hardest working features is the General Motors Family on Monday nights over the Red Network. Crowding into the space of an hour a symphony orchestra, a military band and a novelty orchestra (and topping this off with a prominent soloist) the sponsors would seem to indicate they believe in numbers there is safety. Certainly there isn't much repose; a body just captures the mood of one form when he is jostled out of it and asked to start again with another.

Mme. Kurenko, who has often performed on the air, was the headliner of this week's "bill." The star sang in a manner to hold the interest, but would have pleased the ear more could she have but steadied the vibrato in her otherwise pleasant middle register. There were also evidences of some labor in maintaining the flow and volume of high tones. But the crystal and liquid tone which is the natural endowment of her voice was not lacking in her work. Mme. Kurenko gave of this voice unstintingly; a long list included an aria from Massenet's "Manon," the Shadow Song from "Dinorah," a Lullaby by Mozart and "The Last Rose of Summer." The usual band-accompanied number in this instance was Ardit's "Il Bacio." Alec McDermott furnished neat obligatti with his flute and zestful companionship in the hide and seek passages.

The orchestra, under the energetic baton of Roderic Graham, made the most of Tchaikovsky's "Capriccio Italien," and furnished handsome settings to the soprano's solos.

Gitta Gradova and Ruth Breton (Barizon Hour, WOR, March 13). The Newark station is doing a nice bit of broadcast service by making the Barizon musicals available to dial turners. These and the New York Philharmonic concerts have added enviable feathers to WOR'S broadcasting cap, and the station is entitled to a rising vote of thanks.

THE TURN OF THE DIAL

(Eastern Standard Time Unless Otherwise Noted)

Elizabeth Rethberg, Metropolitan soprano, and **Ben DeLoache**, baritone, winner of the third prize in the 1927 Atwater Kent Radio Audition, in the Atwater Kent Hour, **Sunday, March 25**, at 9:15 p. m., over WEAF and Red Network. Miss Rethberg will sing arias from "Der Freischutz" and "The Masked Ball" and two groups of songs; Mr. DeLoache will sing an aria from "Zaza" and two Old English songs. The orchestra will play the Prelude to Act III, "Lohengrin" and excerpts from "Pagliacci."

A. Walter Kramer's transcription for strings of Castrucci's Sonata in B Flat, featured by Judson Symphony, Howard Barlow, conductor, in Columbia Symphonic Hour, **Sunday, March 25**, at 3 p. m., over WOR and chain. **Walter Edelstein**, violinist, will play Saint-Saens' "Havaneise" with orchestra, and the orchestra will be heard in other works.

Rachmaninoff's compositions featured by **Devora Nadworney**, contralto, and **Herbert Borodkin**, violist, **Sunday, March 25**, at 3:30 p. m., over Blue Network.

Godard's "Concerto Romantique" played by **Arcadie Birkenholz**, violinist, assisted by the National Symphony Orchestra under the direction of Cesare Sodero, **Sunday, March 25**, at 6 p. m., over Red Network.

Three chamber music works by Ippolitoff-Ivanoff, Beethoven, Stoessel and Valensin, played by the **Court String Quartet** and these soloists: **Alexander Semmler**, pianist; **E. Roelofsma**, clarinet; **Ossip Giskin**, 'cello; and **Ivor Karman**, **Walter Edelstein**, violins; **Sunday, March 25**, at 9:30 p. m., over WOR and chain.

Everett Marshall, Metropolitan baritone, as guest artist, in a Spanish and Mexican program of the General Motors Family Party, **Monday, March 26**, at 9:30 p. m., over WEAF and Red Network.

Barbizon Hour, featuring **Isabel Garland** and **Hardesty Johnson** in joint recital of poetry and song; and **Phyllida Ashley** and **Aileen Fealy**, duo-pianists, **Tuesday, March 27**, at 9 p. m., over WOR.

"**African**" program of the New York Edison "Music Map of the World," fea-

This concert opened with the Grieg G Minor Sonata for violin and piano, in which Mme. Gradova accompanied Miss Breton. The latter artist presented a praiseworthy reading of the work, but in some passages of the second movement her instrument lost its identity in the all engulfing piano part of Mme. Gradova. In fact, over stressed *fortes* seemed to be the pet foible of the pianist; her interpretations of the Chopin group suffered from this extravagance.

Miss Breton proved to be the possessor of a most ingratiating tone and her playing was marked by smooth bowing and accurate intonation. Walter Golde accompanied the violinist in numbers by Warner, Brahms and Paganini and in works by other notators.

Hans Barth in Liszt Program (WEAF and three stations, March 14). Mr. Barth, whose career commenced at the age of six with a performance before 800 persons, has undoubtedly added musicianship to his equipment during the increasing years. His work today stamps him as a sincere and compelling pianist. As soloist in many a "Half Hour with Great Composers" broadcast from WEAF, Mr. Barth has attracted not a few music lovers to this feature.

His program, devoted to Liszt, opened with the Hungarian Fantasie which the composer founded on national themes. The Etude in D Flat and the "Dance of the Gnomes" also were on the list. Being a virtuoso piece, the former offered the pianist fine opportunities to display his talents. And he was not backward in taking advantage of them. The rendition disclosed a fuller tone than was heard in a concert reviewed earlier this season, and this has added to his artistic stature. Mr. Barth's technical equipment and musical instinct are not far from accepted ideals.

Kolster Radio Hour (WOR and C.B.S., March 14). Excerpts from all forms of opera, grand, light and comic, were utilized as the nucleus for this broadcast. And to make doubly certain of interesting many listeners, the impresarios called upon composers of various nations to furnish the subject matter in the tri-mode presentation. Thus it came about that the soprano offered the aria, "Leise, Leise fromme Weise" from Weber's "Der Freischütz," the tenor sang the Ave Maria adapted from the Intermezzo of Mascagni's "Cavalleria Rusticana" and the Karolers rendered the Barcarole from Offenbach's "Tales of Hoffmann."

Lest the orchestra feel slighted, it should be said that it was heard in Beethoven's "Prometheus" Overture and the Intermezzo from Wolf-Ferrari's "Jewels of the Madonna." Also the male quartet warbled the "Cradle Song" by MacDowell; and the soprano acceded to the baritone's entreaty "La ci darem la mano" (Give me thy hand) from Mozart's "Don Giovanni," in song if not in fact.

Loath to have listeners forget for an instant who was responsible for the entertainment, the management at each announcing prefixed to the various components the name of the sponsors.

Schubert Anniversary Program (WEAF and WRC, March 18). In commemoration of the centenary of Schubert's death the N.B.C. presented Katherine Palmer, soprano, assisted by Meta Schumann and the National String Quartet, in an all Schubert program. An hour in which sincere devotion to the master's works was manifest by all taking part, it contained much musical value.

The string group ushered in the broadcast with a commendable interpretation of the Quartet in A Minor. Through much work this season, this ensemble has improved considerably its feeling for co-ordination, though its tone is not of the most polished sort.

Miss Palmer made her afternoon bow with "Du Bist die Ruh" and followed this with "Die Lindenbaum" and the Ave Maria. The soprano sang with poise and clarity; not the least worthy of commendation was the polished diction she employed to project the texts.

The hour had about it an atmosphere conducive to the best enjoyment of Schubert's music and was worthy of attention.

Italian Hour (Edison Hour, WRNY, March 13). Mussolini's native heath was visited by the Edison Ensemble in this, its fourth stop in the journey across the "Music Map of the World." Bellini, Verdi, Tosti and Leoncavallo were some of the authors whose works furnished beguilement to those listeners who are making the trip with the ensemble. From a standpoint of execution, Josef Bonime and his small orchestra fared very well, but in the matter of sonority there was much to be desired. The Edison Ensemble could use reinforcements.

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THE IMPORTANCE OF SCHOOL MUSIC

Erskine of Juilliard Discusses Expansive Policy

ACTIVITY in the preparation of teachers for positions in high schools throughout the country will be largely increased in the Juilliard School of Music, according to Prof. John Erskine, who has recently been elected president of the school. This statement was made by Professor Erskine, who is prominently known in his capacity of instructor of English at Columbia University, in an interview at Trenton, N. J., where he was giving one of a series of lectures which will occupy him until the last of April and will take him to the Pacific Coast.

No phase is so important at the present time, Professor Erskine believes, as the provision of much more extensive instruction in all branches of music in high schools. Having been, since last May, chairman of the committee on administration of the school with which are affiliated the Juilliard Graduate School and the Institute of Musical Art, Professor Erskine has taken an active part in the affairs of the Foundation, which was created by the late Augustus D. Juilliard through a bequest of an endowment fund of \$10,000,000.

Dr. Erskine's connection with music began when he was five years old, at which time he took his first piano lesson from Carl Walter, teacher in New York. Later he studied composition with Edward MacDowell. Drifting into teaching, he dropped music for many years, with the exception of playing the organ in church during his connection with Amherst College as a member of its academic faculty. About four years ago, being hungry for music, as he expressed it, he studied with Ernest Hutchison, pianist.

The Basis of Education

"The piano," continued Dr. Erskine, "is the basis of all music education, but the piano student should know that the piano is not all there is to music. Music appreciation is immeasurably increased through a knowledge of the piano, in fact, I may almost say that it is probable that it exists only in very small degree without such knowledge.

"Everyone should study the piano, but only a few should be allowed to play, that is to attempt to play professionally," he added with a smile.

Commenting upon the work which is being undertaken by the committee of the Music Supervisors' National Conference, looking to a very large increase in the piano teaching in the public schools, Dr. Erskine said: "It is a gigantic undertaking, but nevertheless most of the students in the public schools should be taught the piano. The great difficulty, as I see it, will consist of a lack of pianos and proper class rooms for such instruction. However, it is educational work of the highest importance, and the Supervisors Committee, of which Mr. J. E. Maddy is chairman, should have every possible encouragement.

Attitude at Juilliard

"While we have not as yet completely outlined the policy regarding the carrying forward of all of the work of the Juilliard School of Music, certain general plans are well in mind. We wish particularly to make the Juilliard School of special public benefit through public school instruction. To this end we shall provide opportunities for those who should teach, to secure the proper training. I wish particularly to provide competent teachers for the high schools, teachers who will be in a position to teach all branches of music.

"Through the music departments of the high schools of the country, with competent teachers, it will be possible to build a cultural force which will be one of the strongest agents for good in every community. It will be possible for these high school music departments to start music centers which should very largely increase the demand for concerts, recitals and for music of all kinds, and bring the highest type of music into communities, which, it is possible, have hitherto not been properly supplied in this respect.

"I shall endeavor to instill into these students a missionary spirit as well. They will be music missionaries, if you please, carrying the spirit of music to all parts of our country.

"It will also be our plan to show those who enter the school with the purpose of becoming teachers that there is a very important social side, which they may be in a position to develop in conjunction with their work as teachers in the music departments of high schools. They will be shown that this work holds out possibilities which can become just as interesting and attractive as those of attempting to make a career as a concert artist.

Normal Courses Planned

"We have recently made arrangements to send fifteen students to the Dresden Opera this summer. They will not necessarily all be taken from the Juilliard School; the competition for the opportunity will be open to students in other schools. While we shall continue to do things of this kind, giving unusual opportunities in all branches of music study, we will, as I have already indicated, give special attention to preparing competent teachers for the high schools and grade schools of the country."

Arrangements have already been made to conduct a normal course this coming summer at Teachers' College, New York, according to Professor Erskine.

The lecture tour in which Professor Erskine is now engaged was planned before he knew that he was to be elected to the presidency of the School and is in connection with his literary activities. He gained distinction as the author of the novel "The Private Life of Helen of Troy" and is at present writing another novel; parts of the material for this he will gather during his present tour of the United States.

It will be remembered that Professor

Erskine, in company with Ernest Urchs and Olin Downes, gave some extraordinarily interesting recitals on three pianos last sea-

son in Steinway Hall, New York, and that he has appeared as soloist with the New York Symphony Orchestra, under the direction of Walter Damrosch in Ann Arbor, Michigan and Buffalo this season.

The committee of which Mr. J. E. Maddy is chairman, to which Professor Erskine referred, is the Piano Section of the Committee on Instrumental Affairs of the Music Supervisors' National Conference, which was recently brought to New York at the expense of the National Association of Music Merchants, to formulate plans for increasing piano instruction in public schools.

President Butler Speaks

In connection with his withdrawal from Columbia University President Nicholas Murray Butler made the following comment:

"In granting Professor John Erskine indefinite leave of absence in order that he may assume the presidency of the Juilliard School of Music, we feel that he is not in any true sense severing his relation with Columbia University, but merely changing the form and field of his educational activity. We hope very much that ways and means will be found to bring about close co-operation between the work of Columbia University and that of the Juilliard Foundation.

"The Juilliard Foundation offers perhaps the most notable opportunity that has yet developed in the United States for the study, the appreciation, and the wide understanding of music. Professor Erskine's rare combination of intellectual gifts and accomplishments make him the ideal executive to set so important an undertaking on the right path."



Prof. John Erskine

How MUSIC Is MADE IN SEATTLE SCHOOLS

By DAVID SCHEETZ CRAIG

SEATTLE, March 21.—Dvorak's "New World" Symphony and Henry Hadley's choral work, "The New Earth—An Ode" are representative of the ambitions and standards which actuate the music department of Seattle's public schools under the direction of Letha L. McClure.

Music instruction in Seattle public schools has the rank of any other major subject. High school students may include music in their studies and receive the same *pro rata* units for graduation accorded to elective subjects. Pupils going through Seattle

schools are not only given opportunity to participate in vocal and instrumental music as performers, but are subjected to it as listeners in school assemblies and concerts; thereby they form basis for discriminative appreciation and the foundation is laid for them to become intelligent music patrons and concert goers. In the grades, singing is naturally the music expression encouraged, and all take part. Those especially gifted as singers are chosen for special training and appear in school functions and often in community activities.

Orchestral Attention

Of late years, orchestral music has received attention in the grade schools, which augurs well for the future. Beginning with schools selecting their own music teachers to train pupils after school hours, the activity increased so rapidly that the school board engaged E. C. Knutzen to supervise this particular branch of music instruction until now sixty grade schools have orchestral groups, comprising 1,250 players. From these youthful instrumentalists is chosen an All-City Grade School Orchestra of sixty-five players who meet for weekly practice under Mr. Knutzen and give concerts in various parts of the city, demonstrating ensemble unity and tone quality of exceptional merit.

It is in the high schools of Seattle that music flowers into beautiful and dignified performance. The foundations laid in the grade schools, opening vocal and instrumental avenues, are used for further development. Oratorios and operettas are produced with the enthusiasm and confidence of youth. Among recent year's performances were included Cowen's "Rose Maiden" Hadley's "The New Earth—An Ode," Victor Herbert's "The Fortune Teller," "The Singing Girl," and "The Wizard of the Nile," Friml's "Kalinka," Hadley's "The Fire Prince" and Cadman's "Lelawala." Girls' glee clubs and boys' glee clubs have appeared many times at assemblies and concerts, exhibiting well-trained, fresh voices, and knowledge of how to follow a baton. Girls' clubs average fifty members, and boys, thirty-six; sometimes there are four or five groups in one school.

Players Number 552

The possibilities in band and orchestral



International News Reel Photo

Mme. Maria Jeritza, Soprano of the Metropolitan Opera, As She Sailed Recently on the Majestic to Visit Her Home in Austria.

development are still unfathomed. Orchestras have the start and their path is well defined. In the nine high schools of Seattle there are 552 players. Seven of the nine have two orchestras—junior and senior—under competent instructors, with seventy minute practice periods daily. Under these conditions members of the senior orchestra acquire almost professional skill and the programs these young people play are often impressive.

Especially is this true when we observe complete symphonic instrumentation in many of these groups. No wonder then that it is possible for them to play Dvorak's "New World" Symphony, as the Lincoln High School Orchestra played it on April 16, 1926, under the direction of Carl Pitzer, at which time the orchestra also gave the first movement of the Mendelssohn Piano Concerto, No. 1, G Minor, with Ruth Basilides, soloist, assisting. The Roosevelt High School Orchestra under the direction of Ernest H. Worth has many serious works to its credit, among them Sibelius' "Valse Triste," Weber's "Invitation to the Waltz," Thomas' Overture "Raymond," Delibes' "Finlandia," Weber's Overture "Oberon," Verdi's March from "Aida." These works are typical of programs heard in other high schools and reveal the taste being cultivated under school auspices.

Bands are the latest addition in Seattle school music study. Four high schools already have well-organized bands with attractive uniforms, doing much community playing. For both bands and orchestras, instruments are purchased by the schools, since the expenditure is not included in the school equipment budget.

School Music Objectives

In outlining the music courses, the following objectives are given:

- To stimulate pleasure in acquaintance with and participation in worthy music, both vocal and instrumental.
- To provide opportunity for every school child to express himself through music.
- To cultivate concentration, discrimination, mental and muscular control, courtesy group spirit, leadership.
- To elevate standards in choice of music for the home and for social activities.
- To train pupils to become citizens, interested in the advancement of civic culture.

When a Critic Turns

HERE is apparently no guarantee of the direction the critical mind will take when it sets forth on the march toward a given point. Thus the lay public is constantly amused, puzzled or informed by encountering as many different opinions as critics; and when analytical writers turn their attention on one another, the situation gains immensely in general interest.

We find the *Music Supervisors Journal* quoting Percy Scholes in a friendly attack on program annotators who use "technical terms that can have meaning to only a fraction of his readers." In part he says:

The mind of the music critic is formed in a strange way. He begins as a boy enthusiastic for music. He reads and reads about music when other boys are reading novels; he plays the piano when other boys are playing cricket. He amasses knowledge of and insight into music. He becomes a specialist without realizing it, and like most specialists (not all—in science Sir Oliver Lodge is a notable exception and in literature there are several) he loses touch with the non-specialists, and no longer realizes, if, indeed, he ever did realize, how their minds work.

There is no intentional "superiority" about the critics as a whole, but their early and long-continued specialization has, quite naturally, lifted them on to a plane whence contact with the mind of the bigger public is maintained only with difficulty. Especially are they out of touch with the nation's schools, and (from ignorance only, I feel sure) usually out of sympathy with any organized effort to teach the Art of Listening.

Mr. Scholes, of course, is speaking of conditions as they appear to him in England, where he makes his home; yet much of his contention will likely find response in the thought of many an American newspaper and magazine reader, and such a person may naturally ask: But is not the mind of every specialist "formed in a strange way?" If this were not the case, would publishers engage specialized writers on any subject? It is the very strangeness of the critic's position that gives it value. But to say that because of this peculiar standing, he "loses touch with the non-specialists," is to misunderstand the situation as it exists,—at least as it exists in America where a great majority of any noted critic's readers are laymen with no pretensions to knowledge of musical theory.

Scholes Versus Boughton

It is interesting to turn from Mr. Scholes pronouncements to views advanced in the London *Sackbut* by Rutland Boughton, writing under the heading of "Criticism, Life and Laughter." Critics, avers Mr. Boughton, can, generally speaking, be divided into three categories: "Those who have little education (*i.e.* capacity for life) and few principles; those who have a specialized education and such principles as arise from a precise appreciation of certain things, and a vast ignorance of other (perhaps more important) things; and those who have a general and a growing education, and principles which are based on the bed-rock of human well-being, continually broadening out in various directions."

From this premise Mr. Boughton continues:

As examples of the critical type with limited principles I would cite Dent and Scholes; though I shall be very happy for their friends and admirers to prove me wrong. Time was when they were both in an evident state of growth—when Dent's pacifism and Scholes's vegetarianism were signs of a personal quality which gave living distinction to their musical activities; but each seems to have stuck at a certain point—Dent at the desire for internationalism on any terms, good or bad, but preferably unintelligible; and Scholes, when he had climbed to the top of his style of the formal understanding of music, stayed there for good, waving his arms triumphantly at first, though a little less assuredly of late. Dent has been quite unable to interpret for us the music of his internationalist modern companions, though he could be lucid enough when he was writing of Scarlatti and Mozart. And of Scholes's limitations I had an amusing personal experience. I had lectured for some of his summer schools and written a good deal for a paper he was running, and I had very clearly shown my great admiration for the art of Wagner. Years later Wagner was still apparently the last word in musico-dramatic form for Scholes; because when, in the *Observer*, he analysed my "Alkestis" (a work with clear and un-Wagnerian form) he had evidently been looking for further evidence of my earlier admiration. He had hunted for leading motives, and in his triumph in finding what he thought looked like them he cut off the first phrase of a tune here and a tune there to represent his idea of what he thought a Wagnerian leading motive might be in feeble hands. The snipped-off pieces certainly fitted more easily into a column of the *Observer*, but they proved a curious pause

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NEW YORK, MARCH 24, 1928

in the writer's critical development, while an attempt he made to deny some principles I had advocated in the *Daily Herald* showed that in some ways he had even receded from the spirit of his earlier days.

Presto! Presto! Did Mr. Scholes fall, on this occasion, into a pit thoroughly dug by himself? Did he technicalize his review of "Alkestis" at the expense of that contact with the non-specialist which he ardently advocates? Since we cannot know the reaction of these readers to what he wrote, we shall never know, but we shall always wonder.

ONE FORM OF FICKLENESSE

PUBLIC memory is a fickle friend at best. Many a great artist has known the touch of her inconstant wand. Caruso, not only the most popular singer of his day but also one of the most generous artists, died in 1921, and already his name is becoming dimmed in the memory of one section of the musical public.

With the advent of electrical recording, the progressive Victor Talking Machine Company finds it necessary to recall over half of this illustrious tenor's rare discs from public circulation. No doubt the new recording is an improvement, but at the time Caruso was conceded to be one of the most successfully recorded artists of his day, which means that his discs are still really acceptable along with the new ones.

Also since 1921, we understand this company has destroyed over half of the publicity material in its files relative to this artist. Many of the re-recorded substitutes offered for the original Caruso records are inferior in their vocal and artistic interpretations—there is no "just as good." Substitutes inevitably suffer comparison, particularly when they are not in the same artistic category of the original.

But the Victor firm need not be censored, the fault lies with the public, not with the company. To prove how the public forgets, one has only to realize the decrease in the royalties from the Caruso discs. In 1921, royalties paid his estate aggregated \$741,449. The total for 1921 was \$242,981, which dropped to \$125,177 in 1922 and thereafter declined to \$74,762 last year. All this, came out recently when Caruso's child, Gloria, asked the courts through her mother for an increase in allowance from the estate of her famous father.

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THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

MUSICAL AMERICA for March 24, 1928

Musical Americana

By HOLLISTER NOBLE

WHAT a conductors' convention at Oscar Fried's rousing debut with the New York Symphony last week! . . . according to Mrs. Bu-Bu all the big ones and the Smallens were there . . . Walter Damrosch chatting with Sam Chotzinoff of the World . . . Mr. Toscanini resting comfortably in a parquet seat, row Z,—with the faithful Kurvenal Max Smith just in front of him . . . Toscanini went backstage after the show and warmly greeted Oscar who is an old friend of the family . . . Vladimir Shavitch, the Syracuse conductor, was trotting around . . . so was Manoah Leide-Tedesco, David Mannes and other wielders of the little stick . . . Monocle Fried conducted rather loud and very fast . . . the audience cheered and the critics looked pained . . . did the Knickerbocker Ice Company provide the full-blooded stallion that clumped over the Metropolitan's venerable boards in the season's last performance of "Goetterdammerung" the other day? . . . maybe it was Man O'War's daddy.

IT seems that The King's Henchman went over to Brooklyn in search of a wife the other day . . . in the first act Eddy Johnson had a hard time mounting a tall sided nag . . . a big basso gave Johnson a shove that lifted him up, over and down on the starboard side of his steed just as Johnson's cue came along . . . "Farewell! Farewell!" sang Johnson, disappearing on the far side of his prancing horse while the audience snickered openly . . . Maestro Serafin, conducting, looked pained and upbraided horse and rider at the end of the act.

By the time this appears Mr. Toscanini has probably decided upon or accepted his singers for the Philharmonic's performance of Beethoven's ninth symphony. Sophie Braslau and Richard Crooks had already been slated. But Arturo also wanted Editha Fleischer, Rethberg and Ezio Pinza. But there were Metropolitan performances to be considered, the further obstacle that the Metropolitan contracts demand that their singers shall not broadcast and rumors also that there was the hint of the old time feud in Mr. Toscanini's manoeuvres with the Met. Mr. Toscanini, incidentally, insists upon auditions from every singer who appears under his baton, no matter who the celebrity happens to be.

ANOTHER one of those fish stories from Sweden! On *dit que l'éminente Mme. Charles Cahier*, and her husband with their w.k. hospitality invited Mr. Lauritz Melchior, the generously built German tenor who enjoyed a brief season with the Metropolitan last year, to spend the summer at their Swedish villa some moons ago . . . Mr. Melchior came and stayed and studied and studied . . . there were feasts, much fishing, and picnics and a pleasant pleasant summer . . . came the Fall and Mr. Melchior went away. After a generous interval Mme. Cahier forwarded a modest bill for vocal lessons to Lauritz (no charges for board and table board) . . . weeks went by and back came the bill with a Melchior postscript . . . "For 195 fish caught by myself for your breakfast table . . . 200 kronen" (or whatever the Swedish nickels amount to) and all, of course, generously subtracted from Madame's bill.

IN a letter from Edward Harris, formerly accompanist for Enesco, Tibbett et al, and now music critic for the San Francisco Bulletin, Mr. Harris discusses music conditions in that fair town and casually winds up with . . . "was married last week. Rearranging existence along new lines" . . . who was the un conspicuous bride? . . . Marie Miller, harpist, has a domestic agreement whereby she spends six months at home with her spouse at Erie, Pa., and six months harping it around the country. . . .

The Kansas City Star for March 1st had a long editorial on Marion Talley taking as a text the critical writings of Mr. Edward Cushing, the sage of DeKalb avenue and the Brooklyn Daily Eagle. The plaintive Star wound up with a poignant question mark from Talley's home town folks . . . H. T. Parker and Phil Hale, those giddy Boston bean men, have been sandbagging one another over the American Opera Company's career in the Bay State . . . Mr. Parker pro, Mr. Hale con . . . Director V. Rosing publicly admitted shock and strain when he found the A. O. Co.'s Boston earnings actually running into four figures for an evening . . . and it's a new baby girl over at the Rosings.

The battle over the prima donna rights to Strauss's "Egyptian Helen" continue . . . now we learn that the role was created for Mme. Rethberg . . . at least she has the first copy of Strauss's manuscript score of the work . . . and will create the role in Dresden . . . her husband, Herr Dolman, has a ranch out west.

OUR Battery Park pigeon tells us that Daniel Mayer, of New York and London, will shortly retire . . . and the sale of Ravel's sheet music, since the French composer arrived on this side, has dropped about 75 per cent.

IT'S quite a prolific week . . . with a new daughter for Mr. and Mrs. Armand Tokatyan of the Metropolitan . . . on last Monday, with Tokatyan singing the same evening in "La Rondine" . . . from a press blurb we read that "like Toscanini Plotnikoff conducts entirely without reference to a score" . . . like Toscanini, like fun . . . Dick Stokes of the Evening World stole a gem from Gilman's dictionary of antiques the other day when he tossed "azygous" at his readers. . . Charles D. Isaacson, music critic on the Morning Telegraph, met Bert Peyer, ditto of the Evening Telegram in the subway . . . "Hello, Mr. Peyer," beamed Charles, "I'm Charles D. Isaacson" . . . "I know it," replied H.F.P. as the train slid into Times Square . . . and that's that.

DEAR MUSICAL AMERICA:

C REMONA violins! The subject is fascinating. How many did each of the famous violin-makers of the seventeenth century make? Who knows? Apparently there are no records which can be relied upon, for every now and then some one finds a new—or rather an old—one, and our lists have to be extended again. The recent death of Rodman Wanamaker, one of the greatest collectors of rare instruments who ever lived, brings these speculations to mind, and the recent purported discovery of a vast new diamond field in south Africa supplies an interesting commentary. Unlike diamonds, there is probably a definite limit to the number of valuable violins existing in the world and an oversupply is unlikely. For although you may dig out you can scarcely dig up rare fiddles?

Hark back with me to the days of the great craftsmen of Cremona. To February, 1687, when the Queen of Sweden gave a three day fête at Rome in honor of the visiting British emissary, at which Arcangelo Corelli, one of the most admired and least spoiled musicians of all history, directed 150 stringed players. I remember the event well. Many of the instruments used were from the workshops of violin-makers who have since become fabulously famous, and there is much reason to designate this as one of the most noteworthy events in the entire history of music.

Gasparo di Bertolotti da Salo, first of the illustrious chain from which the world's greatest stringed instruments have come, had been dead a full three quarters of a century. He it was who taught Maggini, and he it was who made the famous violin having an angel's face as its head, which was bought by Cardinal Aldobrandini and later became the property of Ole Bull.

Maggini was also long since dead, as were Andres, Nicolo, Antonio, and Ruggeri and Guarnerius, but Guadagnini was still a student, working under the direction of Antonio Stradivari, greatest of all the Cremonese.

* * *

A FORMIDABLE list, that! And most of the instruments made by any of those craftsmen are now very valuable. The only question is authenticity, an it is indeed a difficult one.

Of Strads made between the years 1666 and 1737 there are about 540 violins, 12 violas and 50 cellos which are known to be authentic, and there exists at least a hundred more which are of uncertain genre but may with reason be ascribed to Antonio Stradivarius. Moreover, new "Strads" keep turning up in all parts of the world—recently in Wisconsin, where a poor country girl claims to have discovered that her father's old fiddle is of that most patrician origin.

Sometimes it is not a poor country girl who discovers a new Strad, but the mechanics of the discovery are become stereotyped. Necessity drives a family to dispose of old heirlooms, an honest antique dealer is summoned, the violin is casually examined, a fugitive ray of light strikes into the sound box, strange hieroglyphics are deciphered which indicate that the instrument was manufactured at Cremona by Antonio Stradivarius, reporters catch the scent of a story and in jig time the whole world hears about it.

* * *

W HAT makes the Stradivarius violin the sweetest toned instrument in all the world? No one knows. Partly it is the shape, partly the wood and particularly the varnish. It is the old story of secret formulas.

We may duplicate the form, the wood and the intent of the maker, but until we solve the mystery of the varnish he put upon his instruments we will still be a long way from perfection. And reading the sentimental words of Oliver Wendell Holmes, I sometimes wonder if even then we will produce instruments like those that have been handed down to us through the ages, for after all, seasoning is a mighty important thing!

You probably remember Holmes' words, but here they are:

"The sweet old Amati; the divine Stradivari; played on by aged maestros until the bow hand lost its power and the flying fingers stiffened. Bequeathed to the passionate young enthusiast, who made it whisper his hidden love and cry his inarticulate longings and scream his untold agonies and wail his monotonous despair. Passed from his dying hand to the cold virtuoso, who let it slumber in its case for a generation until, when his hoard was broken up, it came forth once more and

MEPHISTO'S MUSINGS

rode the stormy symphonies of royal orchestra beneath the rushing bow of their stormy lord and leader. Into lonely prisons with improvident artists; into convents from which rose day and night the holy hymns with which its tones were blended; and back again to orgies in which it learned to howl and laugh as if a legion of devils were pent up in it; then again to the gentle dilettante, who calmed it down with easy melodies until it answered him softly, as in the day of the old maestros; and so given into our hands, its pores all full of music, stained like the meerschaum through and through with the concentrated hue and sweetness of all harmonies which have kindled and faded on its strings."

PAUL HOYER tells us from Berlin that "Munich is just now the scene of a hot conflict between the *Münchner Neueste Nachrichten*, one of the most influential newspapers in Germany, and Otto Daxenberger, privy councillor in the Bavarian Ministry of Education and in charge of musical affairs there. I will not go into the details of the libel suit pending against Daxenberger," writes Mr. Hoyer. "Suffice it to say that the real issue seems to be Hans Pfitzner, the opera and lieder composer. The *Münchner Neueste Nachrichten* evidently wanted to make Pfitzner director-general of the opera. Failing to succeed in this, it dismissed its critic, who was an enthusiastic friend of the present management, and engaged a critic who is bitterly hostile. If the suit should come to trial—there are efforts under way to keep it out of court—we shall probably see an interesting network of artistic intrigue exposed."

SAID one woman to another, "Tell me, my dear, where do you buy your stockings?" and forthwith robbed the world of the talking disk of an unusually fine recording of the Cesar Franck Symphony at the Three Choirs Festival, Hereford, England, recently, one of my imps has learned.

By the new electrical system of recording, now generally in vogue, the work of reproducing the Festival music at Hereford was carried out using the recording van which has proven such a valuable adjunct

to the "His Master's Voice" Company at Hayes.

All went well until the end of the first movement of the symphony, when the music ended in an impressive pause. At that moment, a whisper traveled from the Cathedral via the microphone and broke the silence: "Tell me, my dear, where do you buy your stockings?"

The question was innocent enough, but it worked disastrously. By a strange acoustic freak, the woman's voice, probably inaudible to anyone more than a few inches from the speaker, had been picked up by the microphone.

The record had to be abandoned.

Similar things are still happening in the field of radio broadcasting. It is difficult for a performer or auditor to realize that back of the metal microphone lie untold thousands of ears quick to catch the slightest of casual remark. More than ever these days, it is wise to "guard thy tongue, lest it betray thee."

* * *

SOLOIST and composer, Percy Grainger will soon be unable to lay claim to the former title. From next August on, his performances are to be

Grainger Tells His Marital Plans to marry. But he will always be able to compose. In fact, he has just composed an up-to-the-minute verbal opus with his approaching marriage as its theme. A copy of this score has reached me, and so well do I like the form and context thereof that I append it.

"Yes, I am hoping to be wed next August, if not before," run Mr. Grainger's notes. "The lady is Miss Ella Viola Ström, a Swedish poetess, painter and music-lover whom I met, and straightway fell in love with, on the steamer *Aorangi*, returning from Australia over a year ago.

"Just as soon as her present work abroad is ended, we are hoping to meet and marry. This may be quite soon, but in any case hardly later than next August. After the ceremony we are planning to take a tramp in Glacier National Park, Montana, together with my concert manager and secretary (Mr. and Mrs. Frederick E. Morse of White Plains, N. Y.) and my Spokane friends Mr. and Mrs. George H. Greenwood. Then we expect to be in Europe for the better part of a year, maybe splitting our time between several countries, or maybe spending most of it in Iceland—a land we are both of us greatly interested in."

"Miss Ström is the very prototype of radiant Nordic—as lovely as the morning to look upon, and a regular Amazon to walk, run, swim, and dance and play games. At the same time she is one of the most deeply and many-sidedly gifted artists I have ever met, and it is hard for me to say what charms me most in her—her bewitching beauty or the philosophical and emotional depths of her nature as shown forth in her arts and thoughts."

"There is much in her Nordic comeliness and in the freedom-lovingness, wilfulness, naturalness, kindness and playfulness of her make-up that reminds me strangely of my beloved mother and of my mother's Australian kin. Some of my mother's relatives, who met Miss Ström in Australia, were likewise struck by her likeness to the Aldridge family."

"Miss Ström grew up in her native Sweden, but since about 1910 has lived most of her life in England, with shorter stays in Finland, Norway, Denmark, Germany, France and Australia, and with one hurried trip through America and Canada. Thus it happens, by a queer coincidence, that she and I (though strangers to each other until mid-life) and had the same racial influences and cultural backgrounds, know the same countries and speak the same languages. This naturally makes for a high degree of likemindedness on many points."

"After the great spiritual cut-offness and loneliness I have borne since the death of my beloved mother in 1922, it is an unspeakable boon to me to have this soul-satisfying comrade to commune with by letter and to look forward to sharing my life with in so near a future."

"PERCY ALDRIDGE GRAINGER."

Seldom is it my pleasure to read so unaffected and simple a matrimonial forecast. That equally frank and cheerful reminiscences will be forthcoming after the marital symphony is well begun is the hope of

Your,

Percy Aldridge Grainger



The Concert Hall in the Kurhaus, at Wiesbaden, Where Carl Schuricht, Recently Guest Conductor of the St. Louis Symphony Orchestra, Will Conduct Summer Concerts This Year.

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—N. Y. American.

"At the end of the second act, after the famous 'Vissi d'Arte' aria, the house belonged to Leonora Corona. She had more than thirty recalls."

—N. Y. Telegraph.



"Miss Corona gave an effective performance, not sparing of emotion."

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"Her voice was not merely true and winsome, but sparkling with grace."

—N. Y. World.

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Stars Welcomed by Toledo Public

TOLEDO, OHIO, March 21.—The audience which attended Rosa Ponselle's concert in the Rivoli Theatre was thrilled by the beauty of her voice and by her art. Miss Ponselle seemed equally at home in lyric, coloratura and dramatic music. As solo pianist and accompanist, Stuart Ross was a satisfying player. Grace Denton was the local manager.

The piano program given by Walter Giesecking in the Scott High Auditorium was sponsored by the Toledo Piano Teachers' Association. Mr. Giesecking was particularly applauded for his Bach numbers, although he played music by Casella, Scriabin and Schumann with almost a like degree of success.

Sunday Program

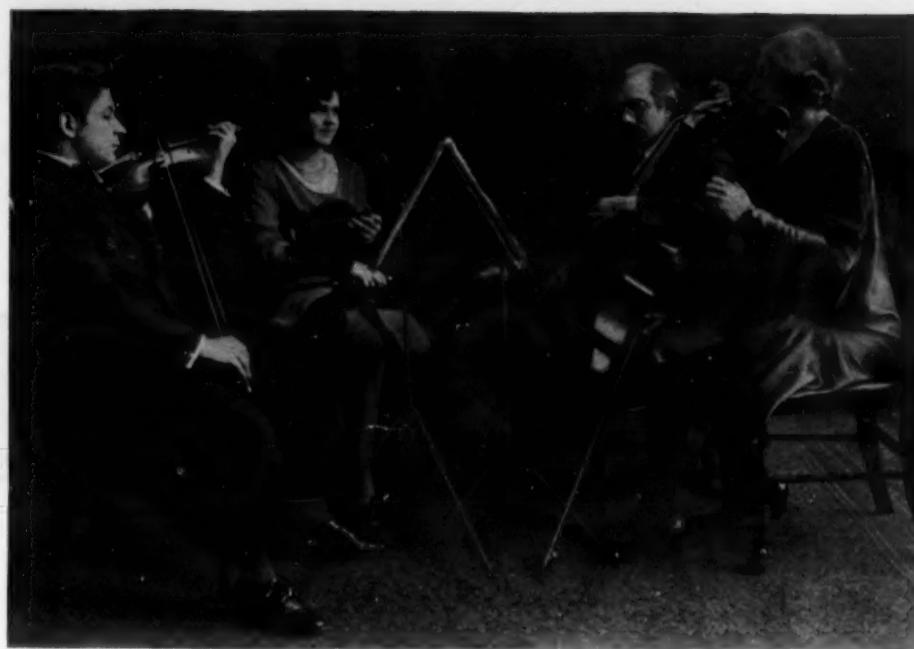
A Sunday afternoon concert in the Art Museum Hemicycle brought two piano numbers by Mary Willing Megley and William Hosler Rhoades, assisted by John Gordon Seely at the organ. The program included the Bach Fantasia and Fugue in A Minor, the Second Suite, Op. 17 by Rachmaninoff and Mozart's Concerto for two pianos in E Flat Major.

Mrs. Herbert Davies was recently hostess to the Monday Musicals, when a splendid program was given by Eulaia Pope and Helen Lease Sloan, vocalists; Helen Dreyer, pianist, and Mrs. Eugene Hartman, violinist. Accompanists were Marana Baker, Marjorie Baxter and Georgina Potts. Mrs. W. F. Schmitt read a paper on "The Trend of Modern Music."

Maude Ellis Lacken presented her Toledo Woman's Chorus in a concert in the Secor Lobby on Sunday evening, assisted by Zula Burkholder at the piano.

John Gordon Seely is continuing his yearly custom of giving daily organ recitals at noon during Lent in Trinity Church, which is situated down town.

HELEN MASTERS MORRIS.



The Sopkin Quartet.

A new string quartet appeared when the Sopkin Quartet, led by Stefan Sopkin, made its début in the Little Theatre, Ithaca, N. Y., on March 1st. The personnel consists of Stefan Sopkin, first violin and head of the violin department of the Ithaca Con-

servatory of Music; Hazel Woodard, second violin; Marguerite Waste, viola; and Wallingford Riegger, 'cello. Their début was most auspicious and was enthusiastically treated by the local press.

Farrar Sings in Cleveland

CLEVELAND, March 21.—Geraldine Farrar presented a program of artistic merit in Masonic Hall on March 6. Excellent taste was manifested in the selection of songs. These were, for the most part, well suited to Miss Farrar's voice, which is lovely in the middle and lower registers. German, French and English works were included in the program. Piano solos were played by the accompanist, Claude Gonvierre.

H. B.

Gomez Is Soloist With Clevelanders

CLEVELAND, March 21.—Victor de Gomez, first cellist of the Cleveland Orchestra, was chosen as soloist for the fifteenth pair of concerts with Nikolai Sokoloff at the conductor's desk. This program was of particular interest because of the first hearing in Cleveland of Ernest Bloch's "Schelomo" for cello and orchestra. It is a well thought out composition with a beautiful orchestral background, and was superbly executed. The symphony was Beethoven's Fourth. The orchestra's beautiful playing was greatly appreciated, as extended applause proved.

H. B.

Orchestras Give Capital Concerts

WASHINGTON, March 21.—The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, gave its only concert in Washington this season in Poli's Theater on the afternoon of March 5.

Four members of the organization were soloists in the Concerto Grosso No. 5 in D by Handel, which was the opening number of the interesting program. They were Richard Burgin and Julius Theodorowicz, violinists; Jean LeFranc, viola player, and Jean Bedetti, 'cellist. The Prelude to "Lohengrin" was given an unusually fine interpretation, and excerpts from the Ravel Ballet "Daphnis et Chloe" brought an ovation. A glorious reading of Brahms Symphony No. 1 in C Minor ended an inspiring concert. This event was under the local management of Kate Wilson-Greene.

The New York Philharmonic Orchestra returned for its last local concert of the season on March 6, playing in the new National Theater under Arturo Toscanini. Heights that are seldom reached were attained in the performance of a program that was made up of the Overture to "The Barber of Seville," Beethoven's Pastoral Symphony, the Prelude to and Liebestod from "Tristan and Isolde" and Debussy's "La Mer." T. Arthur Smith was the manager.

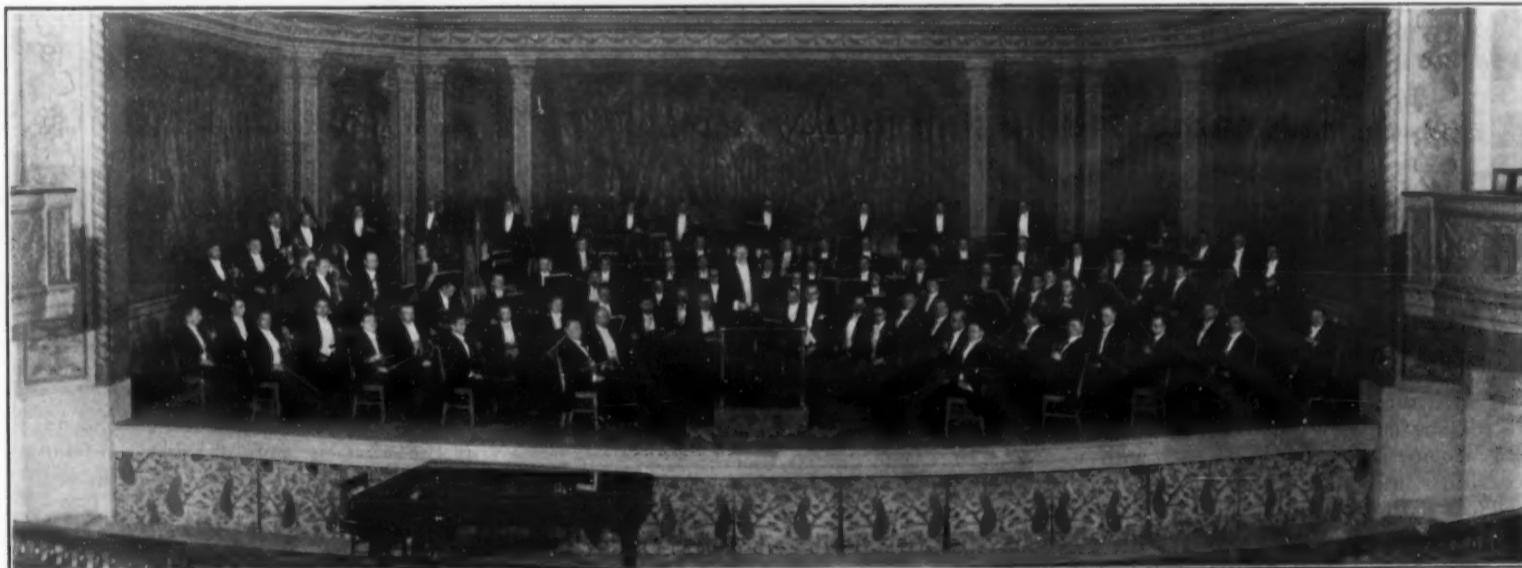
Maria Jeritza was presented in her annual Washington recital by Mrs. Wilson-Greene on the afternoon of March 7 in Poli's Theater, when she was assisted by John Corigliano, violinist, and Emil Polak, pianist. Mme. Jeritza sang arias from "Le Cid," by Massenet, and "La Gioconda" by Ponchielli, with Elsa's "Dream" from "Lohengrin" as an encore. Mme. Jeritza was forced to respond to some half dozen encores at the end of her third group of songs, which is quite a record for a Washington audience to demand. At the close of the program she gave more extras, one of which was "The Year's at the Spring" by Mrs. H. H. A. Beach.

DOROTHY DEMUTH WATSON.

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor

VICTOR KOLAR, Associate Conductor



WHAT THE NEW YORK CRITICS SAY:

DETROIT SYMPHONY ORCHESTRA TRIUMPHS IN NEW YORK New York Times, November 30, 1927.

By Olin Downes.

Ossip Gabrilowitsch appeared as conductor and soloist with the Detroit Symphony Orchestra last night in Carnegie Hall. It is hardly necessary to say that he was brilliantly successful as a pianist, that his interpretation of the concerto would have been hard to surpass for its tonal beauty, musicianly proportions and virtuoso fire. These things are taken for granted when Mr. Gabrilowitsch appears as soloist. There is as much and more to say of his orchestral conducting.

The Detroit Orchestra has gained consistently under Mr. Gabrilowitsch's leadership. His qualities as an orchestral conductor match closely the artistic characteristics of his piano playing. He gave Strauss' Tone Poem an accent rather finer than that which is inherent in the music. When a musician of Mr. Gabrilowitsch's distinction interprets a work, he is likely to do so with a mastery which makes his conception seem at the moment the one, the inevitable, construction of the score.

It was, in other words, the innate and ineradicable nobility of Mr. Gabrilowitsch's musical nature that conferred certain virtues upon Strauss' score which it did not always possess.

The conducting of the Brahms Symphony was poetic, dramatic, without exaggeration or misproportion. There were mountainous climaxes, but more often effects of thrilling eloquence were gained by a punctuating pause, an effect pianissimo or a fortissimo unusual, but most musicianly balancing of the instrumental voice. Mr. Gabrilowitsch's performance was one of superb and beautiful lines, of a spontaneous ebb and flux of the musical current, and finally of triumphant drama. The audience rendered the conductor appropriate homage.

New York Tribune, November 30, 1927.

By Lawrence Gilman.

Mr. Gabrilowitsch is a pianist, a conductor, and a poet . . . though the last, of course, should come first, since the grace of heaven made him that, whereas circumstances turned him first toward the keyboard and then toward the conductor's stand. Last night at Carnegie Hall he displayed himself in all three capacities . . . as conductor of the admirable Detroit Symphony Orchestra, as soloist, and as the musical poet which he fundamentally is. Fortunate, indeed, is the Detroit Orchestra to possess, in the person of its permanent conductor, a permanent soloist and a permanent poet.

Mr. Gabrilowitsch, being by nature a lyricist with strongly dramatizing tendencies, was bound

to give us a "Don Juan" and a Brahms First rich in expansive and heightened contrasts. Music is not for him a Laodicean maiden, whose lukewarm moods exact of him a responsively tepid conformity. She is, rather, for him a creature as unpredictable and various and passionate as the burning bough of Forgael, which swayed and blazed eternally before his vision.

We listened last night with the liveliest excitement to Mr. Gabrilowitsch's conceptions, to his unceasing modification of pace, his suspensive pauses, his electrical vitality in moments of exhilaration. Under his baton, the ancient academic theory of the "granitic" Brahms of the First Symphony, massive, concrete, inflexible, was flung exuberantly to the winds. This was a many-faceted, many-colored Brahms, a poet of high passions and fiery moods.

GABRILOWITSCH AND HIS ORCHESTRA SET MUSICAL STANDARD IN VISIT HERE—SHOWS US HOW SYMPHONY SHOULD BE PLAYED

New York Evening Journal, November 30, 1927.

By Irving Weil.

It was an intense relief once more to hear music sound as it was intended to. Perhaps Mr. Gabrilowitsch wanted to show us how it really ought to be played, and we certainly needed showing.

He did indeed restore the right mental and emotional picture of the symphony to our ears. For one thing, he made it a symphony, a cyclic work, and not a disconnected suite. He let the thematical material give utterance to its true lyric beauty and then welded it to its development. There was both vitality and a sane imaginative grasp in the disclosure of what the symphony meant.

He did even more with "Don Juan," for there is a yeasty quality of romanticism in this early Strauss that does not exist in Brahms; and most conductors think it can be let out by exhorting the brass to make believe it is playing to a deaf lady in the back row. Mr. Gabrilowitsch knew better, much better. The brass did its duty, but didn't endanger its lungs or the roof of Carnegie Hall. It remained musical, and Strauss' tone poem did too.

New York American, November 30, 1927.

By Leonard Liebling.

New York now looks upon the Detroit Orchestra as a valued annual acquaintance and upon Ossip Gabrilowitsch as an intimate musical friend of many years' standing. Last evening he came here again with the Detroit Symphonists, and the pianist-conductor and his players gave an interesting and highly satisfactory concert at Carnegie Hall.

For Dates and Terms, address JEFFERSON B. WEBB, Vice-President and Manager
ORCHESTRA HALL, DETROIT, MICH.

Concert Management Arthur Judson

announces that

GERTRUDE KAPPEL

Prima Donna Soprano
Metropolitan Opera Company

will be under its direction next season. Mme. Kappel will be available only for a limited number of concerts from November 1 to December 1, 1928.

"The town
is ringing with the
praises of Gertrude Kappel
—and with reason."

Samuel Chotzinoff, *New York World*, January 17, 1928

"A woman who summoned poetic illusion as well as finely shaded song to her aid in revealing the spirit of Isolde; who, in accomplishing this, matched text with tone and tone with text, and whose every act and word had significance for the audience. The voice is uncommonly warm and lyrical, of the necessary range, and fitted for the dramatic expression. . . . In the last act, again, the audience applauded long and vehemently Miss Kappel, whom it had cheered when the curtain fell for the first time."

—Olin Downes, *New York Times*, January 17, 1928.

"She tempts one, time and again, to unfurl that adjectival pennon and set it flying in the jubilant winds of praise. . . . An Isolde of sensitive musicianship, of temperament shepherded and made poignant and deeply moving by restraint and balance and scrupulous taste; an Isolde with the divining instinct and the kindling touch. . . . Mme. Kappel is plenteously endowed with voice. It is a true Wagnerian organ that she brings to us, rich, warm, enduring. She employs it with subtlety and finesse. She phrases with the delicacy and the sensibility of an accomplished Lieder singer; with a continual play of varied color and nuance, with an exquisite use of mezza voce. . . . It should be added that Mme. Kappel's personal triumph was extraordinary. We can think of no Wagnerian singer in recent years who has achieved so fervent and spontaneous an ovation from a Metropolitan audience."—Lawrence Gilman, *New York Herald Tribune*, January 17, 1928.

"She again disclosed herself as an extraordinarily impressive artist (as Bruennhilde). . . . But, best of all, she gave us not only pure and fresh and musicianly singing that had regard for the shape and color of Wagner's great phrases; but singing that missed no accent of their expressiveness, yet never distorted or overstressed. . . . Again and again she caught up the exalted beauty and tenderness of the music and gave it immediacy and vivid life."—Lawrence Gilman, *New York Herald Tribune*, January 21, 1928.



"As a singer Mme. Kappel was quite as impressive as she was an actress. Her voice is one of exceptional volume. But it is of great clarity and smoothness in texture; and it can always be depended upon to do what is required of it, and there is the loveliest lyric potentialities within its heroic mould. She sings so well that enunciation is part of her credo. Mme. Kappel, indeed, is the most important addition to the Metropolitan in many a day. Last night's audience was quick to sense this, for it applauded her enthusiastically with the kind of applause that is unmistakable."—Irving Weil, *New York Evening Journal*, January 17, 1928.

"She is that type of artist for whom creation is the spontaneous expression of passionate subjective experience. The reality of her Isolde was something that swept you off your feet. . . . To begin with, no voice as lovely has sung Wagner's music in New York since the days of Ternina and Lehmann. . . . She employs the mezza-voce with consummate skill; her full tones are round and steady. The registers of her voice are finely equalized and the lower has a warm contralto quality. Yet it is not only vocally that Mme. Kappel towers above all other Wagnerian singers of recent memory; she is an actress of exceptional feeling, in whom the deed is apparently inspired by a sort of mystical mingling of reality with imagination. . . . Mme. Kappel was recalled at least fifteen times by her audience that did not content itself with mere applause but voiced its welcome with echoing cheers."—Edward Cushing, *Brooklyn Daily Eagle*, January 17, 1928.

TOSCANINI AND CEREBRAL MUSIC

By IRVING WEIL

(Continued from page 7)

much deeper mental than emotional suggestion. The mysterious force that is immanent in all life, that is beyond life and is still part of it; the thing that men call fate or destiny or what you will, that is incomprehensible but none the less imperious—this is foreshadowed by Beethoven at the outset of the C Minor Symphony, and it conditions everything that follows.

But what could be more "cerebral" than that? It is a musical concept with a purely philosophical and therefore mental core; a simple one, to be sure, for Beethoven had not the metaphysical culture that nowadays, for instance, seems to be so unprecedently widespread, with its hundreds of thousands of amateur philosophers mastering the intricacies of all abstract truth by merely gobbling up its story in a single book! But such philosophy as Beethoven had, he was continually making the basis of his music; and if "cerebral" music is to be flung casually into the dustbin, then at least five of the nine symphonies must be tossed into it—and what are considered to be the finest of the lot.

That, however, would only be a beginning. Music that is as much, or more, pure form as it is emotional content would necessarily also be swept aside, for form in music is largely mathematics and consequently its most austere cerebral aspect. What price Bach and most of the rest of the eighteenth century to the dictum-mongers? And the romanticists of the post-Beethovenian nineteenth century? Their sentimental music would become a meaningless jumble without its wholly dependent basis on literature and the ideas of literature. But the mere use of the words "literature" and "ideas" connotes a cerebral significance.

A False Criterion

The truth is that the whole criterion of music as an emotional art is largely false; that it originated with those who were not musicians at all and who had only the haziest notions about it; and that it is still accepted chiefly because of its green—but mouldy—old age.

Sainte-Beuve, who was a critic of literature and really knew little about music, and Balzac, whose tales on musical themes reveal him to have been equally ignorant, started the mischief in France; Alfred de Musset, and, parrot-fashion, George Sand, later gave it fresh impetus; and Ruskin, with his overblown sentimentalisms as jack-of-all-arts, kept it going in England. In Germany, Goethe, who regarded his contemporary, Beethoven merely as an aspiring worm, began the business and a good many others, as might be expected, have been at it ever since.

But music is no more a purely emotional art than painting and considerably less so than poetry. The notion that a composer alone amongst all creative artists must liquefy himself into a melting or seething mass of inward emotional turmoil before he can create any music worth consideration is simply one of those touchingly romantic but silly legends which so many people refuse to be separated from, like a child and his teddy bear. Brain sweat goes into all great music, as well as profound feeling; and mind comes out of it as well as head.

Students Receive St. Paul Awards

ST. PAUL, March 21.—The sixth annual competition for the Schubert Club's fortieth anniversary scholarships, recently conducted by Mrs. William McClintock as an outstanding activity of the students' section, resulted in three cash awards of \$100 each in the divisions of piano, violin and voice. The winners were Mary Graham, pianist; Edwin Lindstrom, voice, and Dorothy Humphrey, violin. Forty-six competitors entered the preliminaries. Of these, ten were judged eligible to the finals, in which the above-named led by narrow margins, by vote of the jury.

Interest in the trials was lively; competition was keen, and the sportsmanship of the contestants splendid. Near-winners offered hearty congratulations to those who led; while jury, awards committee, and officers complimented the participants on an advanced degree of accomplishment and splendid spirit. These competitive scholarships, totaling \$300 annually, have been supplemented by a discretionary award of \$200, the latter known as the Mrs. R. E. Van Kirk scholarship; its perpetuity is guaranteed by the gift of an invested fund.

\$500 is the amount given annually by the Schubert Club to encourage and further student interest and activity.

This piece of Busoni's played the other evening by Mr. Toscanini was the work of a keen intelligence but also of a man who felt profoundly what he was writing about.

The bit of philosophy behind it is matched by the very human touch to the idea within it. Is there not something pitiful in this Harlequin, in the musical suggestion of the figure in motley, amorous but fearful, who assumes boldness to hide his timidity and timorously laughs at a world that finds him out? Is there truly not much more emotional significance here, for example, than in the shoddy sentiment of Richard Strauss's "Death and Transfiguration," which happened along on the same program and is so often thoughtlessly accepted as the real thing?

Strauss Cerebral Music

Moreover, if there is anything more cerebral than this music of Strauss, which is nothing but the slavish illustration of a childish literary narrative, we cannot imagine it. The fact that it contains a few pretty but quite cheaply sentimental themes—things you can sigh over a little, if you sigh easily—certainly does not relieve the listener of the necessity of following his program notes as carefully as though he were reading instead of hearing a bedtime story. It is merely a literary narrative recited by the orchestra instead of being between book covers.

If there were such a thing as completely cerebral music, we should, however, prefer it to the innately if unconsciously insincere and obviously rhetorical sentimentality that masquerades as musical emotion. There was a good deal of this latter on Mr. Toscanini's program. Much of it gathered like something festering and noxious in the false heroics of Saint-Saëns's C Minor Symphony, a thing so bad it is unworthy of even the associations of the tonic key in which it is written. Why it engaged Mr. Toscanini's time and trouble is one more of the mysteries attending his course as a programme-builder this winter. Then there was the mock Elizabethanism of Mendelssohn's nocturne and scherzo from the "Midsummer Night's Dream" music—fitted to illustrate Hans Christian Andersen, perhaps, but surely not Shakespeare.

It was notable that Mr. Toscanini was at his best in the presentation of the Busoni Harlequinade whilst Saint-Saëns and Strauss brought out of him nothing more than a superb clarity of disclosure. The Busoni piece was played with what seemed to be perfection. The performance held all the point of the skillful instrumentation in the music and every touch of emphasis was precisely where it belonged. It was charmingly and bitingly done. The Saint-Saëns symphony, like the Strauss "tone-poem" was revealed in painstaking and illuminative fashion, and the light shed on them showed them to be exactly what they are.

The evening was begun with a rubbishy suite made by Vincenzo Tommasini, an incorrigible mediocrity, out of his ballet, "The Good-Humored Ladies." The melodic material is manhandled Scarlatti—the Scarlatti of the harpsichord sonatas—who suffers considerably for no specially exciting purpose.



Assisted by

KATHERINE PALMER
Soprano

NE after another the most important choral organizations are printing the above on their programs—and just so sure as they do so once, they do it again. This time (March 7th) it was the

MENDELSSOHN CLUB of ALBANY

The Press

Katherine Palmer, soprano, assisting artist to the Mendelssohn Club, pleased her audience about as much as any woman who has ever sung with the Club. Dr. Frank Sill Rogers, conductor, heard Miss Palmer in New York recently and signed her for this concert, thus giving himself another credit in the total result. Miss Palmer's soprano impresses with its freshness, its clarity and smoothness of tone, and its dramatic quality. It is used with fine intelligence, and its upper register is ample, sure of line and a lovely pinnacle of her musical scale. Her diction is especially good and her personality a decided advantage to her singing.—Knickerbocker Press.

Nothing short of a calamity could have stopped the complete success scored by the Mendelssohn Club in its Mid-Winter concert last night, because it had a fine program selected wisely by its conductor, Dr. Frank Sill Rogers, the training and good vocalism necessary to project the program, and an assisting artist in Katherine Palmer, soprano, who, if nature is kind enough to bestow upon her a fair share of times, the good voice she was in last night should be in the front ranks of concert artists. The packed audience took Miss Palmer to its heart with her opening number and gave her an ovation that was most evidently sincere. Her voice has a delightful purity of tone and a glowing warmth. Her diction is a joy and her phrasing evidence of her intelligence in song treatment. She gave the greatest satisfaction in everything she sang.—Evening News.

Katherine Palmer, a charming and competent singer made an instantaneous success with her artistic work. Miss Palmer is a newcomer to Albany and is a singer of charm and ability. She is blessed with a beautiful voice, opulent in its richness, and sings with great artistry and convincing skill. Her diction is perfect and her interpretative powers of the highest.—Times Union.

**SOLOIST CHAMBER
MUSIC PROGRAM**

**WEAF SUNDAYS
1:00 to 2:00 P.M.**

Exclusive Direction
50 West 46th Street



C. A. Bamman
New York City

18,000 HEAR OAKLAND OPERA

(Continued from page 1)

Maria Claessens, Antonio Nicolich, Elinor Marlo, Lucile Meusel, Cesare Formichi, Désiré Detrère and Albert Rappaport. Roberto Moranzone conducted.

"La Gioconda" was the third offering, with Rosa Raisa in the name part; Augusta Lenska as *La Cieca*; Chase Baromeo, *Alvise*; Cyrena Van Gordon, *Laura*; Antonio Cortis, *Enzo*; Cesare Formichi, *Barnaba*; and Antonio Nicolich, Lodovico Oliviero and Eugenio Sandrini, completing the cast. Dances were by Yurieva, Vechslav Swobodo and the ballet, with Georgio Polacco conducting.

"The Snow Maiden"

"The Snow Maiden," sung in English, was the final offering. Appearing in this opera were Edith Mason, having the title role; Lorna Doone Jackson, Olga Kargan, Augusta Lenska, Charles Hackett, Richard Bonelli, Chase Baromeo, Désiré Detrère, Maria Claessens, Eugenio Sandrini, Antonio Nicolich, Lodovico Oliviero, Albert Rappaport and Lucille Meusel. Maria Yurieva again headed the dancers, and Henry G. Weber led a fine performance.

The audience was the largest of the season, and the receipts greatest. Many of the seats were, of course, occupied by season subscribers, but \$13,000, the cost of a night's performance, was taken in at the box office.

Cities in the immediate district gave splendid support; business houses, newspapers and society all helped to make this opera season a gala occasion. The seating capacity of the Arena was reduced to 4,800, and the attendance was approximately 4,000 at each performance, except for "The Snow Maiden," when the house was practically sold out. It is estimated that some 18,000 persons took advantage of the opportunity to hear opera of the first rank.

All East Bay records for paid admission

to operatic or theatrical ventures have been shattered. Not counting the cost of theater remodeling, door receipts have paid for the productions; \$54,000 represents the four days' total receipts.

About one-half of the seat sale was for season seats, sold long in advance of the season.

Mr. Beatty of the Chicago forces said Oakland has one of the best stages in the country. The guarantors went into the project with the understanding that if it proved a success artistically it might become an annual event. They are enthusiastic over results, and the financial success seems to assure future seasons.

Oakland was one of the four Coast cities to be visited by the Chicagoans; Los Angeles, Seattle and Portland being the other three, with Fresno and Sacramento in the valley.

With her 342,000 population and a district this side of the Bay to draw from numbering some 550,000 persons, Oakland has proven that "Opera can be done."

Carmella Ponsella Sings in Winnipeg

WINNIPEG, March 21.—Appearing here on March 5 before a cordial audience, Carmella Ponselle, mezzo-soprano of the Metropolitan Opera Company, presented a program in which operatic fare was mingled with other numbers. Miss Ponselle was heard in an aria from Donizetti's "La Favorita," the "Habanera" from "Carmen" (given by request) and "O Don Fatale" from Verdi's "Don Carlos." Songs by Strauss and Debussy were also sung.

The Cincinnati College of Music announced that the Student Symphony Orchestra would play in the school auditorium under the direction of Adolf Hahn on the evening of March 20. Announcement was made of the first performance of Dr. Albino Gorno's arrangement for piano and orchestra of Debussy's First Rhapsody, originally written for clarinet solo and orchestra.

CRITICS AND THE PHONOGRAPH

(Continued from page 4)

it we sometimes get recording that is almost incredibly veracious. I doubt whether the last two or three pages of the Bacchanale will ever be improved upon, especially the passage made up of the strings in five parts, to which, halfway through, a solo bassoon is added. The part writing is crystal-clear, and the reproduction of the instrumental timbres marvellously good.

"A piece of recording like this brings us as near to Wagner as a concert performance can do. Later in this movement comes a horn note that is perhaps the purest ever heard by gramophone; certainly I have never heard anything to compare with it. It is the C (of the first horn) in the third space of the treble clef, in the eighteenth bar before the end of the Bacchanale."

Discussing Weaknesses

Mr. Newman then takes up several of the weaknesses, of the recordings. Subsequent developments have removed many of these weaknesses, and today only the most captious critic would be able to pick the tiny flaws in them. Even in those same recordings that Mr. Newman names, which were early examples of electrical recording, many of the weaknesses he heard are removed when they are heard on the new orthophonic machine, which was not in existence at the time that he wrote his article. There is, in these discs, perhaps some stridency in the strings, much of which can be removed with the proper needle. What Mr. Newman brought out later in his article has truly come to pass. "Some little weaknesses there are even in this new recording, and no doubt the scientists will address themselves to the overcoming of them. . . . and all those puzzling little problems will be solved one of these days. Meanwhile we can be sure that if gramophone recording and the construction of the

gramophone go on improving in the next ten years as they have done in the past ten months, it will be possible to sit in one's armchair and get the complete illusion of being in the concert room or the opera house."

It is less than two years since he wrote this, and already the development has leapt ahead to a point of actuality which would be difficult to define in a figured percentage. Which after all proves that when a scientist gets on the job, one may be sure things will never be at a standstill. The new automatic orthophonic which feeds itself the records, certainly permits one to sit back in an armchair and enjoy the best. The complete illusion is only marred by the necessary breaks in the music which are easily sustained if one follows the score thus visualizing the performance whilst hearing it.

There are undoubtedly short-comings to recorded music, just as there are shortcomings to some of the best public performances that we hear, the point is however, the degree of perfection has at last attained a stage which so far out distances those short-comings that recorded music has actually created for itself, a new province in music. Surely a new province is worthy of the attention of those sagacious and erudite gentlemen, to whom we graciously accede the art of criticism.

Recent Recorded Music

(Continued from page 4)

This rarely heard work was recorded by Columbia several months ago, but deserves to be recalled to the attention of my readers. It is an impressionistic suite, opulent and atmospheric. The first movement pictures the peasants setting off for a distant fête, the second, "Perfumes of the Night" undoubtedly depicts the redolence of the countryside through which the couples, old and young, wend their way; it is followed by the "Morning of the Day of the Feast." The latter movement, with "Festivals," which I reviewed last week, constitute the two most vital rhythmic works of this interesting composer.

Cecile de Horvath

Pianist

Boston Herald—R. R. G.
Feb. 26, 1928

"She feels the line of a melody far more sensitively than most musicians do. She has at her command the musical and technical resources needful to do justice to her subtle melodic sense. . . . Beautiful color tone, unusual suppleness. Has developed the strength which leads to security. Can brush in her exquisite nuances with a touch both delicate and firm. Rhythm, too, she makes full use of. How brilliantly, because of her rhythm and her tonal color sense, Miss de Horvath can put a point on the end of a lively passage. The minuet that followed she played with charm as well as rhythmic grace. Blessed with rhythm and musical intelligence . . . a pianist of unusual skill and charm."

Boston Transcript—N. M. J.
Feb. 26, 1928

"A skilled pianist. She has developed the lighter and more graceful details of technic; avoids displaying hard and brilliant mechanism for its own sake . . . soft limpid tones, smooth melody playing and a light facile skill in musical embroidery. Never does she produce uncouth sounds. In the pieces from Schubert and Chopin Miss de Horvath played softly and delicately. Schubert's Impromptu, indeed, flowed with exceptional modesty and gentleness. The mazurka in A flat of Chopin was sweet of melody; the mazurka in C sharp minor light of tone."

Boston Post—W. S. S.
Feb. 26, 1928

"Piano playing of decided attractiveness. All that might be done for the Glazounoff Sonata, Mme. de Horvath did. Her tone was to be enjoyed, her musicianship to be admired, her technical skill to be noted as a source of astonishment. It would be a pleasure to hear Mme. de Horvath again."

Boston Globe, Feb. 26, 1928

"Displayed an agile and delicate technique, a poetic fancy, and excellent good taste. Her many pleasant qualities, technical and artistic, warmly applauded . . . compelled to add to her program."

Chicago Eve. Post—K. H.
March 15, 1928

Mme. de Horvath Charming

"Played the lighter phases of the music delightfully. Where poetic thought was to be expressed there was refinement of feeling set forth with lovely tone coloring and the dainty phrases she brought out with crispness and delicacy. . . . A player with distinct gifts."

Chicago Journal—E. S.
March 15, 1928

"Always averse to the hackneyed in program making, as in execution, she selected material which was largely unfamiliar. She played admirably, with a neat and scrupulous efficiency, a sane and well balanced musical taste, a taste which had the vigor of romanticism within the frame of constantly conscientious pianism."

Chicago Daily News—M. R.
March 15, 1928

Gives Artistic Rendition of Difficult, Pleasing Program

"Mme. De Horvath played this piece beautifully, with the dainty, delicate style that was characteristic of the composition, with fine technical finish and smoothness and in the old, classical manner. Her first number, the 'Sarabande' by Rameau in the Godowsky arrangement, was also an artistically performed work, and then followed the 'Sonata' in B flat minor by Glazounow, in the three movements of which the recitalist found scope for the disclosure of musicianship, of pianistic talents and of artistic imagination."

Chicago Herald and Examiner—

G. D. G., March 15, 1928

Horvath Recital Proves Her Art

"Mme. de Horvath boasts a large and enthusiastic following. It is well deserved. She demonstrated last night an admirable pianistic art. A tone of charming luster, a fine sense of the value of contrast, fingers that are exceptionally fleet, considerable power and musical discernment beyond the ordinary would seem to be a partial catalogue of her assets."

Chicago American—H. D.

March 15, 1928

"I enjoyed without alloy her limpid, fluent, pearly runs, her fine phrasing and



the softness and delicacy of her tone, especially in the Seeböck minuet a l'antico, and the Rameau-Godowsky sarabande. In fact, the minuet by the lamented American composer Seeböck was so charming and so charmingly played that I would have liked to hear it again."

Chicago Tribune—E. M.
March 15, 1928

"An ingratiating pianist, excelling in music calling for delicate, flexible performance, and possessing a first class sense of tone and rhythm."

Welte-Mignon Records

Baldwin Piano

MANAGEMENT ANNIE FRIEDBERG
250 West 57th St., New York City



Ralph Wolfe

Returns to Native City to Make American Début

RICHMOND, VA., March 21.—An interesting event in Richmond's season was the recital given in the Jefferson Auditorium by Ralph Wolfe, pianist. It was the American début of this young artist, who was born in Richmond and who has been in Europe for the last ten years, studying and appearing in recitals.

Mr. Wolfe began his musical studies in his home city, one of his first teachers being a sister of John Powell. From Richmond, Mr. Wolfe went to Columbia University, where he earned his degree of bachelor of arts. He was awarded a Juilliard Scholarship, and later musical studies were under Frau Malwine Bree of Vienna and Dr. Hans Weisse. Before returning to the United States, Mr. Wolfe gave concerts in many European cities, including Vienna, Munich and Salzburg.

His Richmond program included the sixteen Brahms waltzes. Haydn's Variations in F Minor, the Beethoven Sonata Appassionata and a group of Chopin compositions. He played to an enthusiastic audience which filled the auditorium.

LEADING EVENTS IN BOSTON

BOSTON, March 21.—Under the direction of Serge Koussevitzky, the eighteenth concert of the Boston Symphony Orchestra was given in Symphony Hall March 2, featuring William Turner Walton's *Sinfonia Concertante*. Other numbers were Prokofieff's "Scythian" Suite and Brahms' *Symphony No. 1 in C Minor*. Walton's Concerto, with the piano part played by Bernard Zighera of the orchestra, is an ambitious work in three movements, in which the piano is rarely heard as a solo instrument. The music proved melodic but peculiar in many ways. There is a certain tilt to it faintly reminiscent of the Irish, and in the middle movement a rather contemplative attitude.

The "Scythian" Suite, played in Boston before, seemed to lose its edge on rehearing, although it was performed in a brilliantly eloquent manner. Barbaric music, it attains tremendous crescendos through dynamics of great power, which impress on first hearing more than they do later.

The concert was repeated March 3, after which the orchestra was away for a week in New York and elsewhere.

People's Symphony

The People's Symphony Orchestra, under the direction of William Hofmann, gave its fourteenth program in Jordan Hall on the afternoon of Feb. 26. The program included Tchaikovsky's "1812" Overture, "Tales from the Vienna Woods," and Goldmark's *Symphony, A Rustic Wedding*.

Rose Zulalian sang Gilbert's "Invocation," inspired by an episode in Flaubert's "Salammbô," effectively; and E. F. Burgstaller played the seldom-heard zither in accompaniment to the Strauss' Waltz. Though composed in 1902, Gilbert's music had its first Boston performance on this occasion.

Under the capable baton of Dr. Wallace Goodrich, guest conductor, the People's Symphony appeared in its fifteenth program of the season in Jordan Hall March 4, playing the Overture to Mozart's "Abduction from the Seraglio," the Introduction to the

third act of "Die Meistersinger," César Frank's "Le Sommeil Psyche" and "Stenka Razine," by Glazounoff. McDowell's Concerto in D Minor was played with Susan Williams, pianist, as assisting artist.

Piano Recitals

Myra Hess, pianist, appeared in Jordan Hall March 3 in an afternoon program of great beauty. She played the Chopin Sonata in B Flat Minor, Bach's "French" Suite, No. 5, waltzes by Brahms and various colorful, charming pieces by Spanish composers.

Appearing in his only Boston recital of the season March 4, Walter Gieseking, pianist, pleased an audience of fair size. He played Bach's seldom heard Overture in the French Style, in B Minor, Beethoven's C Minor Sonata, Op. 111, Schumann's *Etudes Symphoniques* and Preludes by Debussy. His playing was well-liked, especially in the case of the sonata.

Lucie Caffaret, Parisian pianist, gave her first Boston recital on the evening of March 5 in Jordan Hall. Her program contained music by Bach-Busoni, Pasquini, Mozart, Scarlatti, Handel, Brahms, Ravel, Fauré and Smetana. Mme. Caffaret understands the music she plays. Decided rhythm and undeniable finesse characterize her interpretations. Her completely adequate playing of "Jeux d'eau" by Ravel was perhaps the high mark of her program.

Boston Soprano Heard

Lucretia Goddard Bush, nineteen-year-old Boston soprano, made her first concert appearance in Symphony Hall March 4, singing operatic arias and French and German lieder. She has a voice of lyric quality that is exceptionally beautiful in its upper register. Among her numbers were the Jewel Song from "Faust," "Mi Chiamano Mimi" from "La Bohème" and a duet from Thomas' "Hamlet," which she sang with Mario Basiola, baritone. Mr. Basiola's solo numbers were "Eri tu" from Verdi's "Masked Ball," the Prologue to "Pagliacci" and songs in French, Italian and English, which he sang with skill.



Mary Cornelia Malone

Mary Malone Outlines Three Rules of Singing

Three rules in singing are strictly adhered to by Mary Cornelia Malone, young American soprano, and pupil of Marcella Sembrich, who has recently completed a season with almost 200 engagements.

"First, she says, "one must learn and absorb the actual technic of singing so thoroughly that it is used automatically—forgotten, so to speak. Thus one can concentrate, and this is the second rule—on the sense, the story, of each song (when one is standing out on the stage it is far too late to think of 'method'). So much is said and written of 'personality' and 'magnetism.' What is that after all but an intangible thread of communication between singer and audience, set up when the latter becomes interested and is led, perhaps swept by the artist through the various scenes and emotions?"

"French Lilacs"

A New Song by

HARRIET WARE

MILO MILORAOVICH
Dramatic Soprano

Writes of "FRENCH LILACS"

"I am following the Ravel songs on my spring programs with your new song 'French Lilacs,' as I feel that this is the only song I could possibly sing after the delicate nuances of the Ravel compositions.

"I consider 'French Lilacs' one of the most beautiful songs in all song literature."

March 10, 1928

MILO MILORAOVICH
(Signed)



Underwood & Underwood Studios, N. Y.
HARRIET WARE

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170 BROADWAY
NEW YORK, N. Y.

Tours and Recitals to Keep Artists Occupied

SAN ANTONIO, TEX., March 21.—Herbert Witherspoon, president of the Chicago Musical College, was honor guest at a luncheon given by the San Antonio Musical Club, March 13, in the St. Anthony Hotel. About 200 musicians and music patrons enjoyed Mr. Witherspoon's talk on better education for Americans in art and music. Mary Aubrey Keating, contralto, and Alexander Johnson, tenor, sang, accompanied by Walter Dunham. Mrs. Lewis Krambs Beck, president of the club, presided. Mrs. L. L. Marks introduced the speaker, who was accompanied by his wife, Florence Hinkle. G. M. T.

Elsa Alsen and Luella Melius have been engaged by L. E. Behymer, of Los Angeles, Selby C. Oppenheimer, of San Francisco, and Steers & Coman, of Portland, Ore., for concert tours of the Pacific Coast next November and December. They will be booked in California, Nevada, Arizona, New Mexico, Washington, Oregon, Utah, Montana and Idaho. British Columbia and part of Texas are also included in the agreement. * * *

Karl Kraeuter, violinist, and Phyllis Kraeuter, cellist, both of whom have been heard in individual recitals in New York this season, will appear together in Town Hall on April 23. * * *

The third of the present series of Saturday night recitals in the Vernon room of the Chalfont-Haddon Hall Hotel in Atlantic City was given by Lea Luboshutz, violinist; Betsy Lane Shepherd, soprano, and Fred Patton, baritone. Harry Kaufman was at the piano for Mme. Luboshutz, and Edith Henry for the vocalists. * * *

Alexander Kisselburgh, baritone, has been engaged by the Buffalo Orpheus Club for an appearance on April 16. * * *

Ludwig Pleier is announced to give a cello recital on March 26, in the Auditorium of the Engineering Building, New



Patricia Macdonald

ANOTHER delightful "costume concert" artist is due for the concert audiences of New York and other musical centers of the country in 1928-29, when Patricia Macdonald begins a tour next season. Her programs are known as "Songs of the Danube and the Vistula," and she has spent much time and a great deal of effort, penetrating the remotest corners of Europe, in collecting the songs and their completely authentic investiture. These remarkable costumes are a high point of inable museum collection. Catherine A. Bamberg in themselves, constituting a veritable museum collection. Catherine A. Bamberg will manage this attraction. * * *

York. The recital is for the benefit of the Unity Society, of which Dr. Richard Lynch is speaker. John Peck will be at the piano. Mr. Pleier will play two of his compositions, *Valse de Concert* and "Hungaria Fantasie," in addition to numbers by Chopin, Schubert, Arbors, Valentini, Popper, Davidoff, Bach, Auber and Ambrosio. * * *

ORANGE, N. J., March 21.—The last of this season's young people's symphony concerts under David Mannes was given on Tuesday afternoon, March 13. The program had three Wagnerian excerpts and also included the Wedding March from "Midsummer Night's Dream," Tchaikovsky's "Waltz of the Flowers," Pierne's "Entrance of the Little Fauns," Liadoff's "Dance of the Gnats" and Rimsky-Korsakoff's "Flight of the Bumble-Bee." An added number was Saint-Saëns' "The Swan," played by M. Émonts, cellist. Encores included Strauss' "Blue Danube" and Mr. Maganini's Cuban Rhapsody, the latter conducted by the composer. * * *

David Mannes will conduct the fifth and last of this season's young people's symphony concerts at Greenwich, Conn., Thursday afternoon, March 29, when Frank Sheridan will be heard as soloist. The program will be one of dance music, "with an interlude by Frank Sheridan." The pianist will play the first movement of the Tchaikovsky Concerto, accompanied by the orchestra. Mr. Mannes' dance list is divided into old and characteristic dances, and modern dances. * * *

George Barrère's Little Symphony Orchestra will start on its spring tour Monday, March 26. The orchestra will be gone six weeks, giving concerts in Plainfield, Detroit, Albuquerque, Riverside, Los Angeles, Bakersfield, Santa Monica, Long Beach, Santa Barbara, Oakland, Monmouth-Salem, Bellingham, Wenatchee, Pullman, Salt-Lake City, St. Louis, Waco, Houston and Beaumont. * * *

Kathryn Meisle, who appeared last season as soloist at the Springfield Festival, has been re-engaged for the same event this year. Miss Meisle will sing the rôle of *Judith* in George Chadwick's oratorio "Judith" on May 11. Following this appearance she will leave immediately for Bowling Green, Ky., where she will give a recital at the State Teachers' College. * * *

Members of the Pro-Arte String Quartet were in New York recently for a few days rest between tours. The tour just finished took them to the South and to the coast. In a short period of time they gave more than thirty recitals. They appeared at Smith College, Northampton, Mass., March 16, and at a White House Musicales for President and Mrs. Coolidge. * * *

Carolyn Le Fevre, violinist, and Suzanne Kenyon, soprano, were heard in joint recital at the Citizenship League Auditorium, Flushing, L. I., Feb. 16. Miss Kenyon sang three groups of songs, of old England, old France and of the old south. * * *

Dhimah, classic and Oriental dancer, will give a New York recital in the Guild Theatre on Sunday evening, May 13. Her program will include modern "creation," as well as Eastern and Egyptian dances. She will also dance to music by Béla Bartók. In three impressions of Egypt, accompanied only by vocal sounds and drum rhythms of authentic melodies, she will be assisted by a company of singers and dancers. * * *

CHICAGO, March 21.—A recital was given by a group of singers from the studio of Sebastian Burnett in Lyon and Healy Hall on March 11. The participants were Edna De Lee, Wilma Jordan, soprano; Marie Muchman, and Edythe Gilbert, sopranos; Carlo Hatvany, tenor; and Jacob Sonnenklar, cantor-tenor. Mr. Burnett also offered a group of songs, and the accompaniments were played by Zinaida Joelson. * * *

LONG BEACH, CAL., March 21.—Joseph Ballantyne, director of St. Anthony's Choir and the Choral Oratorio Society, honored his pupil Errol Olsen, contralto soloist of these organizations, with a musical and reception on the eve of her departure for Seattle on March 2. Mrs. Olsen sang "O Mio Fernando" by Donizetti, and a Negro lullaby "Mah Li'l Baby Boy" by Alice Maynard Griggs. Madeline Gumprecht accompanied. * * *

JAN

CHIAPUSO

Pianist

CHICAGO

Chicago Tribune

"Jan Chiapusso puts poetry and fantasy into his piano music."

"He showed many sides of his capabilities, and all were those of mastership. He lent all of variety of contrast in shading, expression, and in tempo, that is possible, and made them tonally and melodically attractive. The Liszt Sonata impressed as it has no previous time this season."

"In his more appealing selections, Mr. Chiapusso showed himself a delightful pianist and interpreter. His technique is of the stupendous kind—the kind that surmounts all difficulties with an ease that makes them seem non-existent. He wins a tone of lovely singing quality, his interpretations are ever manly, yet never wanting in tenderness and poetry; he has fine feeling for shading, color and phrase line, and he gives to his climaxes a length and perspective that makes them monumental when so desired."

Chicago Herald-Examiner

"One of the most interesting pianists who has played here this season."

Chicago American

"Serenity, poise, dignity, a sympathetic personality, sincere of manner and interpretation, sentiment in abundance, he understands the difficult art of phrasing—and his technique is entirely modern—that is, superlatively good."



NEW YORK

New York American

"Brilliant, assured and faultless technical disclosures. Fleet, agile fingers, broad tonal variety, amazing technical skill, taste in shading and rare dramatic style."

New York Globe

"His playing proved to be something of a sensation. First of all, he has a miraculous left hand, which enables him to disclose nuances impossible to even some of our best-known pianists, a clean touch and remarkable dexterity in all ten fingers, together with a wide dynamic range."

New York American

"As a pianist he is essentially poetic and he invested his various numbers with feeling, good tone colour, and well calculated accentuation."

DETROIT

The Detroit News

"Jan Chiapusso is a pianist whose performance occasionally sounds like the outgivings of a symphony orchestra with every choir in eager voice. Several times during his recital, this near-miracle was performed. The concluding number on his program was Liszt's celebrated son-in-law's "Tannhäuser" and it seemed to these ears that the artist strained the limits of possibility in the colossal effect which he achieved. Such immense volume from the piano is, to say the very least, highly unusual. It is literally true that Mr. Chiapusso's presentation of the overture lost not one whit of the overwhelming emotional storm which Wagner so carefully devised, and this, we had firmly believed, was possible only with an orchestra. Such pianists by no means grow on every tree."

Management—Anthony Westrate, 1430 Kimball Bldg., Chicago

AMPICO RECORDS

Here and There Among The Artists and Studios

Orchestral Society Soloists

Josef Lhevinne and Ernest Schelling, pianists, are announced as soloists for the two remaining concerts of the Monday afternoon series to be given by the American Orchestral Society in Mecca Hall on March 26 and April 30. Chalmers Clifton is the director.

* * *

Due to the continued indisposition of her partner, Anatole Viltzak, Mme. Robenne is forced to postpone her New York recital scheduled for the Forty-eighth Street Theatre on March 18. The third recital of this Russian dancer will take place in the same theater on Sunday evening, March 25, when Mme. Robenne will have the assistance of M. Viltzak as well as of Pierre Vladimiroff.

* * *

Naoum Blinder, Russian violinist, will make his first public appearance in America in Carnegie Hall on April 10th, for the benefit of the American Society for Cultural Relations with Russia. He has come to this country from tours of Russia, Siberia, Turkey and Japan. His program will include works by J. S. Bach, Tartini, Friedmann, Bach, Mozart, Chausson, Debussy, Ernest Bloch Prokofieff and Szymanowski. The music committee of the Society is composed of Kurt Schindler, Edgar Varese, Leopold Stokowski, Sergei Radamsky and Joseph Ackron.

* * *

Jacques Gershkovich will conduct eighty members of the Philharmonic Orchestra on April 27 in Carnegie Hall, New York. This concert was originally scheduled for March 27. Mr. Gershkovich, who is coming from Portland for the occasion, will be assisted by Joseph Yasser, organist.

* * *

Frederic Joslyn, baritone, appeared as assisting artist with the Good Counsel College Women's Glee Club March 18 and with the Marquette Club in New York City.

March 20. He will sing in "The Creation" in the Second Congregational Church, Greenwich, Conn., March 25, and in Bayonne, N. J., April 1.

* * *

The Toronto Symphony Orchestra's rule prohibiting encores was broken when Mieczyslaw Munz appeared with that organization. The number in which he was heard with orchestra was Rachmaninoff's Second Piano Concerto.

* * *

Mildred Seeba, Caruso Foundation prize winner, who recently returned to America after two years spent in Italy under the patronage of the Foundation, was announced to have a welcome home recital staged for her by William Meyer in her home town of Jacksonville, Fla., on March 12. Miss Seeba's recital was scheduled to be held in the auditorium of the Woman's Club, with Mr. Meyer as her accompanist. It was he who first encouraged Miss Seeba to study voice. Miss Seeba will also give a number of recitals in other Florida cities.

* * *

The performance of Arthur Hackett in "Oedipus Rex" with the Boston Symphony Orchestra under the baton of Serge Koussevitzky, on Feb. 24 and 25 marked Mr. Hackett's twenty-first and twenty-second appearances with the Boston Symphony. He has sung with this organization under the batons of Muck, Rabaud, Monteux and Koussevitzky. Earlier in the season Mr. Hackett sang in "Messiah" with Mr. Koussevitzky, who immediately signed him for "Oedipus Rex."

* * *

Amy Ellerman has been engaged as assisting artist at a concert to be given by the Metropolitan Life Insurance Glee Club in New York City, April 18. Beside her own group of arias and songs, Miss Ellerman will be heard in the Rubinstein "Seraphic Ode" with the Glee Club. She recently appeared as soloist with the Haydn Symphony Orchestra of Orange.



Raymond Hunter

BETHANY COLLEGE at Lindsborg, Kan., has engaged Raymond Hunter, baritone, to appear at the music festival which will be held from April 1 to 8. In addition to singing in three performances of "Messiah," Mr. Hunter will appear in recital and other programs. Bookings are also being negotiated for Mr. Hunter *en route*, prior to April 1 and after April 8.

* * *

Reinold Werrenrath, baritone, will give his second Carnegie Hall recital of the present season in New York on Sunday afternoon March 25. Mr. Werrenrath will feature a Wagner group, and Stanford's "Songs of the Sea."

* * *

Vocal Fruit in a Market

M. E. Florio, vocal teacher, was in a fruit market and being waited on by a young Italian, Vincent Borelli. Mr. Florio detected tenor qualities in the young man's speaking voice and induced him to take lessons.

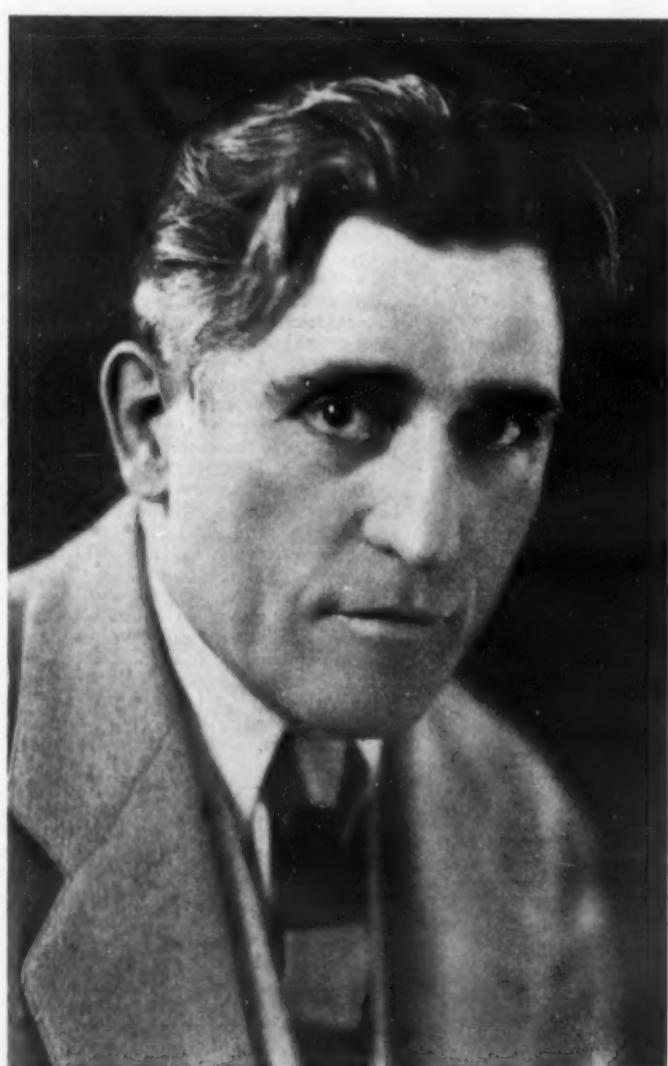
Mr. Borelli proved a very apt pupil, so after four months' of study was scheduled to appear at the Coliseum Theater in New York, March 6, singing three operatic arias. Mr. Florio's most recent composition, "Hallelujah, Sing His Praise," an anthem, has been accepted for publication by G. Schirmer, Inc.

* * *

The Mintz Melodists, a male quartet under the direction of Rhoda Mintz, gave a recent program over WGBS, and on March 4 were heard over WRNY. The repertoire of this group includes classical music, spirituals, ballads and popular airs. From the studio of Mme. Mintz comes the news that Lillian Flosbach, soprano, has sung this season as soloist with the Southland Club of N. Y., the Plainfield Club, MacDowell Club of Plainfield and the Dunellen Women's Club of Dunellen, N. J. Simien Sabro, baritone, recently completed an engagement with the "White Eagle" and has appeared at the Capitol Theater in "Northern Nights." Milton Yokeman, tenor has been re-engaged for the second season as ballad tenor soloist for the Daily Paskman WGBS Old Time Minstrels. Augusta Gould, soprano and cellist, has been engaged for a tour of the Keith circuit. On April 1, Mme. Mintz will present, in a studio recital, Lillian Flosbach, Dorothy Mintz, Eva Pirundini, Helen Cahill, sopranos; Simien Sabro and Joseph Teig, baritone, and Milton Yokeman, tenor, assisted by Vincent Rossitto, violinist.

* * *

ST. LOUIS, March 21.—John Halk, violinist, presented his pupils in recital on a recent Saturday afternoon, assisted by Aline Howard, soprano, and Elaine Evans, accompanist.



OSCAR SEAGLE

Baritone

What the critics thought of his recital at the Guild Theatre, New York, on March 11, 1928

W. J. Henderson, N. Y. Sun

Oscar Seagle, Barytone, at Guild Theatre

Oscar Seagle, barytone, one of the few accredited pupils of Jean de Reszke, gave a song recital last evening in the Guild Theatre. His program was one of excellent variety and exacting kind. Don Giovanni's serenade and Figaro's "Non piu andrai" were in the first group. There were French lyrics demanding the most exquisite technical finish and impeccable style and German lieder calling for depth of feeling and communicative skill. Those who know Mr. Seagle's uncommon art will be confident that he met all the requirements of his selections.

This barytone, heard too seldom, has a sound vocal technic and a mastery of style. His remarkable ability to carry head tones down to the foot of his scale enables him to make the most delicate gradations in dynamics and to achieve an unusual range of color. His taste is fastidious and he does everything with restraint and a total absence of exaggeration. His singing of Cesar Cui's "Enfant, si j'étais roi," was one of the most satisfying things the recital platform has offered in the current season.

He delivered Strauss's "Heimlich aufforderung" and Wolf's "Verborgenheit" as they are rarely sung. In short this was one of the distinguished song recitals of a full season. This was to be expected because Mr. Seagle is an artist of exceptional qualities whose interpretations have authority. Kurt Schindler played admirable accompaniments.

N. Y. Times

OSCAR SEAGLE IN SONGS

Baritone Displays His Mature Art at Guild Theatre

Oscar Seagle, the well-known baritone and vocal teacher, returned to the local concert stage last night at the Guild Theatre, where he gave an artistic program of songs before a large and enthusiastic audience. Classic airs of Mozart, from "Don Giovanni" and "The Marriage of Figaro," modern French songs of Debussy, Cui and Widor, German lieder of Richard Strauss, Wolf, Marx, and Schumann and an English group by Horstmann, Campbell-Tipton and Goetz were included on the list, as well as Russian, Swedish and Irish folk songs and negro spirituals.

To them Mr. Seagle brought all the resources of a mature art, illuminating text and music with fine understanding of their poetic significance. He was ably assisted by Kurt Schindler at the piano.

N. Y. American Baritone Seagle Heard in Concert

Oscar Seagle, eminent baritone, who occasionally emerges from the retirement of his studio to give a recital, appeared as the attraction at the Guild Theatre last evening. With the refinement and finish that are so definitely a part of his vocal equipment, he sang arias from Mozart's "Marriage of Figaro" and "Don Giovanni" and songs by Italian, French, Russian, German and American writers.

Pitts Sanborn, Evening Telegram Seagle in Recital

That accomplished American baritone, Oscar Seagle, gave at the Guild Theatre last evening one of his rare local recitals. The scarcity of his appearances is regrettable because Oscar Seagle in song recital means a well-selected program artistically interpreted. Yesterday Mr. Seagle's songs ranged from Marcello and Mozart to the negro spirituals in which he especially excels. The scholarly Kurt Schindler played the piano accompaniments. A large audience was lavish with applause. P.S.

Morning Telegraph

There is about the name of Oscar Seagle, and rightfully, a glow of brilliant years and extraordinary musical associations. His relationship with the immortal de Reszke and his own later position as master of many singers have made him unique among American artists.

Mr. Seagle during the last few years has appeared in public recital all too infrequently. Last night he was at the Guild Theatre where a large audience of admirers were there to greet him and enjoy his art. Many pupils were there, present and past pupils who have become famous, and some who hope to be. Society too, budded, for Mr. Seagle has always been a favorite with the fashionable set. He, like Hamlet, is the model of form and propriety.

Then it may be imagined with what zest we hurried to hear the Seagle program. There were disappointments awaiting us. But the disappointment were not sufficient to dim the splendor of the delights.

His fame and delightful interpretative qualities were to the fore at every turn. Whether it was in the German, English or French, or Italian, he was equally at home. We heard his German songs and were among those who demanded a repetition of the Schuman "Provencal Song."

An artist of rare interpretative musical understanding whose voice in pianissimos is faultless and who in these later years must watch his top and bottom fortissimos.

For Bookings, Season 1928-29, address
Management: Oscar Seagle, 309 West 79th Street, New York

Stars Welcomed in San Francisco

SAN FRANCISCO, March 21.—Sigrid Onegin, Harold Bauer, and Vladimir Rosing have been visitors. Mme. Onegin came first, singing for Selby Oppenheimer's subscription audience at the Civic Auditorium and winning an ovation for her thoroughly satisfying concert. Franz Dorfmüller was her admirable accompanist.

Mr. Bauer appeared as soloist at the final municipal Symphony concert, playing the Beethoven "Emperor" Concerto before a large and enthusiastic audience. The orchestra contributed that applause-getter—Tchaikovsky's "Pathétique"—which it has played better on previous occasions.

A distinctive program was offered by Mr. Rosing for the Ida Scott Fortnightly program in the Community Playhouse. An unusually large audience gathered to hear the Russian tenor, who made artistic use of his resources. He had the excellent cooperation of Benjamin Moore at the piano.

Honor Ernest Bloch

The Musician's Club honored Ernest Bloch at a meeting on March 3 by presenting a program devoted to his works. A trio composed of Lajos Fenster, violin; Michel Penha, cello, and Ada Clement, piano, presented works in that form. The "Poem Mystique" for violin and piano was given by Robert Pollak and Ernst Bacon; the slow movement of the viola suite was played by Romain Verney and Ada Clement; cello solos were given by Michel Penha with the composer at the piano; and songs were sung by Lillian Rivera.

Mr. Bloch has also been featured at Paul Elder's Gallery. A program of his compositions was given by members of the San Francisco Conservatory faculty—Ada Clement, pianist; Robert Pollak, violinist; Michel Penha, cellist; and Lillian Rivera, soprano. Two very young pupils from the Conservatory were heard in two of Bloch's pieces for children—Irene Heindl playing the Melody and Harold Sheeline, "The Joyous March."

Mr. Bloch is scheduled for a series of three lectures at this gallery on "The Meaning of My Music," the first to be given on March 26.

Schubert Program

The first recital in observance of Schubert's centennial was presented by San Francisco Conservatory artists in the Women's Building on March 9. The program was given by Ernst Bacon, pianist, and Evelina Silva, mezzo-soprano. Schubert numbers were presented in a highly creditable manner.

The San Francisco Musical Club began its March meetings with a program given by Sally Osborn, pianist; Roberta Leitch, singer, accompanied by Beatrice Anthony; Mrs. Zeb Kendall, accompanied by Mrs. Cecil Hollis; and Allan Wilson, tenor, whose accompanist was Mrs. Frederick Crowe.

Robert Pollak, violinist, and Ada Clement, pianist, both of the San Francisco Conservatory of Music, of which Ernest Bloch is artistic director, gave the fourth of the sonata recital series on Feb. 29th. Bach, Franck, and Bloch numbers comprised the program.

MARJORIE M. FISHER.

Manch College Recitals

STAUNTON, VA., March 21.—Edna Downing Guevchenian, head of the piano and organ departments of Manch College of Music, assisted by Badrig Vartan Guevchenian, teacher of singing, gave a very successful recital in the Baptist Church at Buena Vista, Va., where both had charge of the music department of the Southern Seminary for several years, before coming to the Manch College two years ago. They were the guests of Mr. and Mrs. Edward Key, two of their former pupils.

Gale Shelbaer, Elizabeth Phillips, Elizabeth Bresser, Elizabeth Williams, Virginia Masch, Evelyn Bright and Alene Brewster, pupils of Mr. and Mrs. Guevchenian, members of the voice, piano, history of music and appreciation classes, participated recently in programs given at the College in commemoration of Schubert's centenary.

Much interest was shown by cadets and guests of Fishburne Military School at Waynesboro, Va., in a recital given by the Glee Club of the Manch College of Music under the direction of Mr. Guevchenian. The program was of artistic merit. The Glee Club was invited by the president of the Virginia Federation of Music Clubs, Mrs. Buchanan, to participate in the Virginia Women's College choral contest to be held at Danville, April 30 to May 3.

Lists of Branscombe Compositions Are Given

A program made up exclusively of compositions by Gena Branscombe, Canadian composer, was given before the Monday Afternoon Club in Binghamton, N. Y., recently. The composer also acted in the rôle of conductor; and the offerings included violin solos, trios, duets and ensemble numbers. The opening number, "Hail Ye Tyme of Holie-dayes," an old English number, was interpreted by the Harmony Club. The song groups included "Wind from the Sea," "I Bring you Heart-ease," "Just Before the Lights Are Lit" and "In Granada," "Noon" and "Happiness." "Woodwinds" was presented for the first time.

Violin numbers were "An Old Love Tale," "Carnival Fantasy" and "Laughter Wears a Lillied Gown." A trio for women's voices, "Arcady by Moonlight," was also given.

At a recent Sunday night musical service in the First Presbyterian Church in Endicott, N. Y., Miss Branscombe's works formed the entire program. Features were numbers for men's and women's choruses.

Earlier in the month Miss Branscombe was the guest of honor at the Arthur Billings Hunt Studio and accompanied Mr. Hunt in a group of her songs.

Marion Telva, contralto of the Metropolitan Opera Company, has been engaged for the Ann Arbor Festival. She will sing the rôle of Amneris in "Aida" in concert form May 19.



Photo by Ruth Colby

Gena Branscombe

Alexander Lambert, piano teacher, who is spending a short vacation on the Pacific Coast, plans to return to New York and resume his teaching on April 1.

Kansas City Endorses Piano Work in Schools

KANSAS CITY, KAN., March 21.—Plans for class piano instruction in the public schools were officially endorsed on March 1 by the Parent-Teacher Council of this city, according to Mrs. E. L. Calene, president. Bessie Miller, supervisor of music in the schools, will have charge of details and the method to be used. J. Fletcher Wellemeyer, principal of Wyandotte High School, claimed that such piano instruction would have a beneficial effect on high school music work. This would apply both to vocal and instrumental courses, he said. Music was furnished at the meeting by the music department of Northwest Junior High School, directed by Elsie Luther.

The orchestra and chorus of the public Night School, conducted by Frederick Cooke, appeared recently in the United States Veterans' Hospital in an evening's program for the disabled soldiers. On March 14, at the closing exercises of the Night School, both organizations took prominent part, the chorus singing Protheroe's "Awake, The Morning Dawns" and the "Recessional" by DeKoven-Kipling. The incidental baritone solo in the "Recessional" was taken by Wilbur A. Weston.

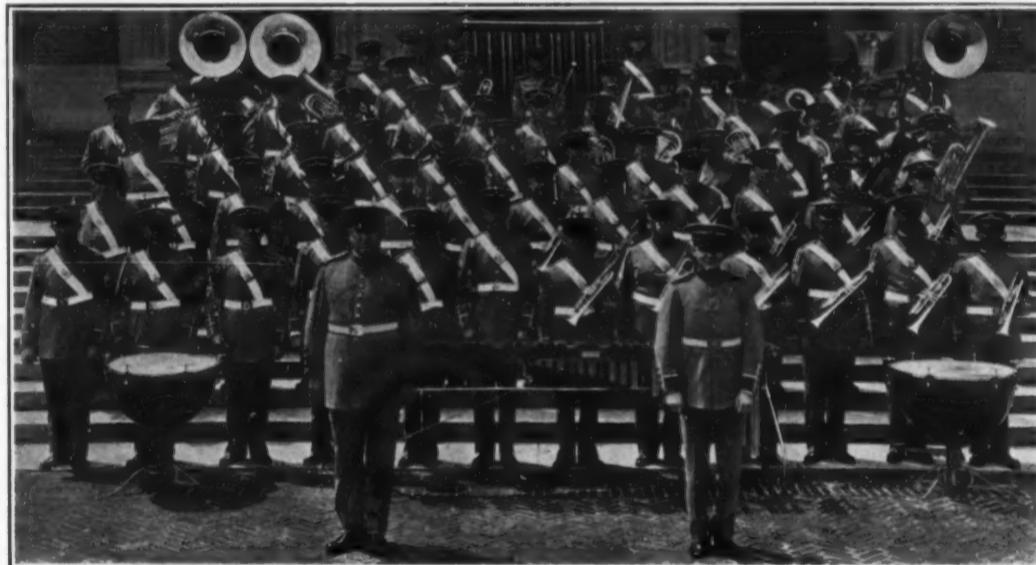
An added impetus to music has been given by plans for the Northeast Kansas Music contest, directly following Music Week in April. This will be the first time the Northeast Kansas contest has been held here, and the city will thereby have two consecutive weeks of music.

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"The United States Army Band is a truly great band. It demonstrated this yesterday beyond contradiction by the most captious critic."—Wm. Wood Britton, in *Reading Times*, Jan. 17, 1928.

"A splendid organization. They play the more classical part of the programs just as well as they did the more lilting martial music."—Wm. P. Costello, in *Rochester Evening Journal*, Jan. 26, 1928.

"Captain Stannard proved a brilliant forceful leader who achieved contrasts and climaxes without any apparent effort but with a superb musicianship."—Buffalo Courier-Express, Jan. 29, 1928.

"Outstanding musical triumph Birmingham has heard this season."—Birmingham Age-Herald, Feb. 24, 1928.

"Carefully varied instrumentation, with perfect tonal balance and symphonic qualities beautifully stressed."—Raymond Brewster, in *Huntington Herald-Dispatch*, Feb. 10, 1928.

"The United States Army Band is literally a symphonic organization."—Watertown Daily Times, Jan. 23, 1928.

"A splendid demonstration of band music, probably nothing quite like it has been heard in this city."—Sandusky Gazette, Jan. 19, 1928.

The success of the first tour of the United States Army Band and insistent demands from various cities for the Band prompts the War Department to give permission for a

SECOND TOUR FOR SEASON OF 1928-1929

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Concerts and Opera In the Metropolis

"Tales of Hoffman"

THE Metropolitan gave its second and last performance of the season of "The Tales of Hoffman" on Thursday evening, March 15. Armand Tokatyan gave an adequate, though not a brilliant portrayal of Hoffman, both vocally and histrionically. His three loves were represented by Nina Morgana, Mary Lewis, and Queen Mario. Mme. Morgana, as Olympia, was a delightful, petite doll; she sang in a small, clear voice the mechanical music of the part. Mary Lewis, as the heartless Giulietta was not at her best vocally. Her voice did not carry well, and in the Barcarolle Kathleen Howard, as Nicklausse sang with a fuller tone. Queen Mario was a very appealing Antonia and her singing was the best of the evening. The purity of her tones, and her sensitive interpretation were at all times a pleasure. Leon Rothier made a fine character part of the devilish Miracle and sang his music lustily. Other members of the cast were Henriette Wakefield, and Messrs. Ludikar, DeLuca, Meader, Cahanovsky, Wolfe, D'Angelo, Paltrinieri, Gabor, and Gustafson.

The orchestra, under Louis Hasselmans, did well by the score than the singers, emphasizing Offenbach's superficial, but charming melodies.

A. P. D.

Galli-Curci Sings

ME. GALLI-CURCI, whenever she announces a concert, may be assured of a warm welcome by her many admirers. She has made for herself a place which few other artists could fill. Her many excellences make her deserving of the pre-eminence in public favor that she enjoys. Not often now do we hear a voice of such natural loveliness, such free, limpid, unforced tones, such neatness in attack and in coloratura, and such an infectious delight in the old music.

The printed program had songs by Lotti, Bishop, Benedict, Szulc, Schumann, Marx, Dobson, Buchanan, and Samuels. Of these, Lotti's "Pur dicisti" and Schumann's "Die Lotusblume" were conspicuously well done. The arias were the "Come per me sereno" from "La Sonnambula," the "Qui la voce" from "I Puritani," and the less often heard and very brilliant "La fauvette" from Gretry's "Zemir et Azor." Among the many encores in Italian, German, Spanish, and English, were "Le coeur de ma mie" and Hahn's "Si mes vers avaient des ailes."

Ewald Hahn, flutist, furnished obligatos for three of the numbers. Homer Samuels played the accompaniments, and contributed a solo group with a Chopin Polonaise and a Prelude, and Debussy's "Golliwogg's Cakewalk" and "Le plus que lent." A. P. D.

Florence Moxon

TOWN HALL saw yet another début recently when Florence Moxon, young Massachusetts pianist, played an ambitious and commendably arranged program for an audience which gave generously of tributes, manual and floral. Miss Moxon plays with a great deal of poise and confidence, which seemed justified on this occasion. Her vigor, sensibility and mental qualities made for clean-cut interpretations, with few finer shadings, but much straightforward playing. Included in her evening's offering were Harold Bauer's transcription of a Bach partita, two Scarlatti pieces, a Gluck work transcribed by Saint-Saëns, three gleanings from Brahms, Debussy's "Soirée dans Grenade," two "first-time" works by Frederic Hart, and some Chopin. There were high and low places in the program: moments when the pianist seemed to top all obstacles, and other moments when she was the conqueror, not the conqueror, but the

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balance lay in her favor, and the audience was greatly impressed. Her Chopin Nocturne in D Flat was poetically played, the Impromptu in F Sharp was handled with technical facility. The Hart compositions were sympathetically treated, and received commendation.

Yvonne Hubert

YVONNE HUBERT, a young pianist, began her recital at Steinway Hall Wednesday evening March 14 at the rather fashionable hour of nine. Her program included the "Harmonious Blacksmith" of Handel, the Op. 57. of Beethoven, the A Flat Ballade of Chopin—the Schumann "Kinderscenen" (which looked and sounded somewhat alienated in the French guise of "Scenes D'Enfants") and concluded with a pseudo modern group of Skryabinie, Fauré, Ravel and Chabrie.

Mme. Hubert possesses considerable poise and a set of facile fingers but not as yet the mature grasp necessary for the "Appassionata" nor the poetry for the Schumann. However she pleased a gathering profuse in floral offerings and applause.

A. R.

Schola Cantorum

THE Schola Cantorum of New York, Hugh Ross, conductor, offered a program of Czechoslovak and Hungarian music at Carnegie Hall Wednesday evening March 14. The assistance of Pavel Ludikar, bass from the Metropolitan was enlisted. Mr. Ludikar sang a group of his native Czech songs as well as arrangements of a Transylvanian Ballade and Songs by Zoltan Kodaly.

The printed program seemed an intriguing one and should have proved dramatic and colorful. Instead, the amateurish performances dulled all the vibrant earthiness of the Slav and Magyar into drab and stolid doggerel.

Not only the lagging spirit but the strident quality of the sopranos seemed deplorable in such a reputable organization. To preserve the iambic rhythm of the Czech choral composition, the chorus accomplished the commendable feat of singing these in the original language. The Hungarian songs were sung in English. Some of these proved popular with the audience and had to be repeated.

A. R.

Edwin Hughes' Recital

DWIN HUGHES made his annual solo appearance in a matinée at Town Hall, Saturday March 10. His program listed the Mozart Sonata in A Major as well as the Chopin essay in B Flat Minor; a group of Brahms comprising two Ballade Op. 118 and Op. 10 No. 1, the Intermezzo in C Op. 119 and the Rhapsodie Op. 79 No. 1. The moderns were represented by a Prelude of Rachmaninoff and the "Fire Ritual Dance" of De Falla. This program was banked at both ends by Mr. Hugh's own transcriptions. The first a Siciliano of Bach transcribed from the Second Sonata for Harpsichord and Flute; and the last a version of the Strauss "Wiener Blut" Waltz.

Mr. Hughes enjoys considerable reputation and his sincerity and earnest accomplishments find estimable praise. His playing at times lacked accuracy and ease, a circumstance which was due no doubt to his illness at the time of giving the recital.

A. R.

Oscar Seagle

THE Guild Theater was well filled with enthusiastic admirers of Oscar Seagle at his recital Sunday evening March 11. His program offered a discriminating selection of songs and arias ranging from Marcello and Mozart to Russian, Swedish and Irish Folk-songs. Mr. Seagle gave further proof of his versatility and excellent diction in a group of French songs and one of German lieder.

His interpretative gift exceeds his vocal endowment and much of his program was made enjoyable by his poetic understanding of a song's content as well as his mastery of nuance and style.

Kurt Schindler played admirable accompaniments.

A. R.

Alba Nordone

ALBA NORDONE, violinist, with the assistance of Joseph Bonime played Sunday evening March 11 at the John Golden Theater. Her program included a Suite in

G Minor by Joachim Raff as a novelty, the rest of her program being comprised of the D'Ambrosio Concerto, Sorasate "Zigeunerweisen" and a group of short numbers.

Miss Nordone, who made her New York début two years ago appears to still be in her early 'teens. This youthfulness is not limited only to her appearance although her violinistic traits reveal talented promise.

A. R.

Russian Symphonic Choir

BAISLE KIBALCHICH conducted his Russian Symphonic Choir in a concert of "Sacred Songs," "Classical Music" and "Folk Songs" (all of Russian origin) Saturday evening March 17 at Town Hall. Solos were sung by Mme. E. Stetzenko, Mme. Shlikevitch, and Mr. Slepuchkin, who



Hugh C. M. Ross, Conductor of the Schola Cantorum.

stepped out of the choir to assume their more stellar opportunities and receive the reward of enthusiastic approval from an audience that well filled the hall.

The choir sang with precision of attack if not always with the truest pitch, and was most enjoyable in the religious music of Glinka, Gretchaninoff and Lvovsky. The folk song arranged by Dargomitsky listed as "Wanka-Tanka" proved highly amusing to the singers as well as to their countrymen scattered throughout the audience.

A. R.

Breton-Gradova Concert

THE new hall for intimate recitals in the Barbizon was crowded for the concert given by Ruth Breton, violinist, and Gitta Gradova, pianist, on the evening of March 13. The first number, Grieg's Sonata in G Minor, was shared by both artists. Miss Gradova's powerful manner of interpretation seemed rather too vigorous for intimate recital. She played with brittle brilliance a group by Chopin including Valse, two mazurkas and an Etude in C Minor.

Miss Breton, assisted by the excellent Walter Golde, gave a delightful rendition of Couperin's "The Little Wind Mill," a dreamy version of Burleigh's "Hills." With this group was also included Warner's "A Valse Caprice," and Paganini's "La Campanella," executed with fine musicianship. She further displayed the singing quality of her performance in a second group which consisted of Brahms' Hungarian Dance No. 2, Boulanger's "Nocturne" and Tor Aulin's "Impromptu."

Miss Gradova in her second group played Albeniz' "Seguidilla" and "Tango." She delicately interpreted Villa-Lobos' "Polichinelle" and immediately returned to her brilliant, dominant style in Skryabin's "Désire" and Etude Op. 8, No. 12.

I. L.

Lois zu Putlitz

LOIS ZU PUTLITZ made her New York début in Town Hall March 14, under the auspices of the Curtis Institute of Music, acquitted herself with honor to that institution. She played with a firm and vigorous tone and in Ernest Bloch's "Baal

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Shem" showed a fine sense of expression in the various moods as she did in the two following numbers, the Poème of Ernest Chausson and Dohnanyi's Concerto in D Minor. What seemed to be wanting, however, in the execution of these compositions was a greater familiarity—a familiarity that makes the playing of such works an innate part of the artist expressing them. This does not mean that the very youthful Miss zu Putlitz did not play well, for she did, and with ease and charm, and a justified self-assurance.

The latter part of the program, consisting of arrangements by Kreisler of W. F. Bach's "Grave" and de Falla's Danse Espagnole from "La Vida Breve," and the encores which Miss zu Putlitz was obliged to give to an enthusiastic audience, were played with the zest of full comprehension for their respective qualities.

Harry Kaufman ably assisted at the piano.

I. L.

"Mignon," the Third

A MAMMOTH audience witnessed the "Mignon" Friday night, March 16, and expressed in some of the season's wildest ovations its approval of Miss Bori's performance in the second act, Miss Talley's familiar "Polonaise," and Mr. Gigli's fine singing as "Wilhelm Meister." Miss Bori was her distinguished self throughout, her remarkable powers as an actress causing almost as much delight as her rich voice, which enhanced the "Connais-telle Pays" thereby instigating another demonstration from the house. Miss Talley was, on the whole, charming as "Philine"; Mr. Rothier sang "Lothario" with impressiveness; Miss Dalossy was "Frederic"; and others were Messrs. Ananian and D'Angelo. Mr. Hasselmans conducted and shared in the curtain calls.

Q.

Vertchamp Quartet

THE Vertchamp String Quartet played its second and last recital of the season at the John Golden Theater Sunday afternoon, March 11, its program comprising the Beethoven Quartet in C Major and the Glazounov "Quatuor Slave." Suavity of tone, nicety of balance in instrumentation and technical exactness made this performance an enjoyable one, the players showing an especially fine feeling for the Russian work. Members of the group are Albert Vertchamp, first violin; Rudolph Fuchs, second violin; Emanuel Hirsch, viola and John Mundy, cello.

Elizabeth Gutman

THE recital by Elizabeth Gutman, soprano, in the Edith Totten Theater Sunday night, March 11, was an example of interesting program arrangement, coupled with a decided gift for interpretation. Miss Gutman, let it be said immediately, was at her highest form in the Jewish folk songs which she sang with beauty and emotional content, but several other offerings were also worth while. There were Spanish songs, Ukrainian, Russian, Italian and French songs, and two Handelian arias. One work, "Cantico delle Creature" by Alderigli, was here given its first American performance. Her voice is of pleasing quality, well restrained, and her personality is such as to carry conviction and a sense of enjoyment. Alderson Mowbray was the accompanist.

Jeritza's Farewell

MARIA JERITZA made her final appearance before a New York audience in a benefit matinee of "Carmen" at the Metropolitan March 9, the benefit accruing in financial matters to the Free Milk Fund for Babies, Inc., and in enjoyment to the huge audience which crammed the opera house. Mayor Walker was an enthusiastic spectator, and posed between acts for his photograph with the prima donna and Mrs. William Randolph Hearst, chairman of the fund. The soprano was given an ovation at every opportunity, and the efforts of her confrères were also vastly appreciated. Edward Johnson sang "Don Jose"; Queena Mario sang "Michaela" for the first time; Mr. Basiola was "Escamillo" and Mr. Hasselmans conducted. The proceeds amounted to \$21,000.

(Continued on page 23)

New York Concerts and Opera

Mary Lewis Sings

OFFERING a variegated program for the edification of a very large audience in Carnegie Hall Sunday afternoon, March 11, Mary Lewis, Metropolitan soprano, sang her way through Italian, German, French and English vocalisms with ability and spirit. Great preparation and time had been expended on the program, as was evident from the facility with which the singer progressed, each group of songs presenting a different aspect. The Italians were represented by Lotti, Paisiello and the "Sortita d'Ofelia" from Franco Faccio's "Amleto," which was sung with much dramatic feeling and clarity of diction. The Germans were Strauss, Brahms and Marx, three lieder of the last composer's receiving a performance replete with delicate feeling. In the French group Miss Lewis was arch, gay, mockingly sad and whimsical with Hahn, Debussy, Satie and Delibes. Her last group comprised the "Symphony in Yellow" by Griffes; "The House That Jack Built" by Sidney Homer; "The Nightengales of Lincoln's Inn" by Oliver, and Rybner's "Pierrot." For a dashing finale, she sang "La Danza" by Rossini. Two encores were demanded and received, and in one of these, "Chanson Indoe" by Rimsy-Korsakoff, Miss Lewis did some of her best singing. Ellmer Zoller provided accompaniments.—Q.

Rigoletto

MARION TALLEY sang *Gilda* once more in the Metropolitan "Rigoletto" which had a repetition Friday night, March 9, while Mario Chamlee was the *Duke*, Marion Telva sang *Maddalena* and Mr. De Luca officiated in the title rôle. Mr. Belleza conducted. The audience bestowed the customary applause upon its favorite arias.

Mme. Sori in Début

ADA Sori, a Polish soprano, who has appeared in Europe under the baton of Toscanini, Koussevitsky and Ysaye made a début of considerable promise at Carnegie Hall March 5.

Her program was composed largely of the old Italian operatic arias including "Una Voce Poco Ta" from the "Barber of Seville," the "Bell Song" from "Lakmé," the "Cave Nome" from "Rigoletto," a vocal arrangement of Strauss's "Blue Danube" waltz, the hymn to the sun from "Coq d'Or" and other florid pieces in which the singer displayed the best qualities of her art. She executes coloratura passages with ease, fidelity to pitch and good taste. Her voice has a true coloratura quality of fine texture and wide range. In the middle register in sustained singing as in the "Depuis le Jour," her voice lacks warmth and in the upper reaches of the scale her voice takes on an edge.

Mme. Sori was applauded by an enthusiastic gathering that included many of her compatriots, among them Mme. Sembrich. A. R.

Phyllida Ashley-Gillen Fealy

TWO young pianists, Phyllida Ashley and Gillen Fealy contrived mutual understanding in a two-piano recital given at the Guild Theatre Sunday evening, March

4. The program included the three war horses of two-piano playing, the Saint-Saëns Variations, the Schumann Variations and the Arensky Romance and Valse. Besides these the program comprised arrangements from Debussy's "L'Après Midi d'un Faune" to the Hungarian Etude of MacDowell. Their hearers were undoubtedly pleased.

Ziegler-Karman-Kirsch Recital

ON the evening of March 9 a concert arranged by Aaron Copland and Edgar Varese, and played by Oscar Ziegler, piano; Ivor Karman, violin; and Lucien Kirsch, cello, at the New School for Social Research, pleased devotees.

The Ravel Trio was executed with a fine



Oscar Ziegler, Pianist, Who Appeared at the New School for Social Research Concert on March 9.

sense of intonation, of phrasing and rhythm, as were the Webern Pieces for 'Cello and Piano, played by Lucien Kirsch and Oscar Ziegler. Webern's Pieces for Violin and Piano, and Kodaly's Sonata for 'Cello and Violin made up the rest of the program.

The next recital at the New School for Social Research will be given Friday evening, March 30, by Oscar Ziegler whose interesting program includes works by Schoenberg, Satie, Reger, Scriabine, Honegger, Cowell, Schelb, Chavez, and Copland.

I. L.

MacPherson and Ross

LUISE MAC PHERSON and Clare Ross gave a two-piano recital on Saturday evening, March 10 assisted by Julia Larsen, violinist, which was of extraordinary interest to the listener. The artists have so unified their playing that even their tone colors are exactly similar and, if one is not in a position to see the hands of the two artists, one would not know which was carrying the thematic passages of the work in performance. Not only was Miss MacPherson's and Miss Ross's phrasing precise, but they displayed a clarity and delicacy of tone almost ethereal in feeling.

Lucile Lawrence's technique was unusual and revealed a perfect mastery of the harp, combining unusual power, with sweeping grace in her playing.—*The Daily Pantagraph*, Bloomington, Ill.

Lucile Lawrence as soloist, met with a storm of applause.—*Colorado Springs Gazette*.

Lucile Lawrence's music rolled from the harp as a surge of tone.—*Rocky Mountain News*, Denver, Colo.

Lucile Lawrence is a gifted young person with grace, and spirit and musical intuition.—*Daily Illini*, Urbana, Ill.

LUCILE LAWRENCE

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The only criticism of the program might be that it was not quite heavy enough. It opened with the "Cortege" of Debussy followed by the "Ballet," the "Waltz" by Arensky and the "España" of Chabrier. The second group included the "Minuet" of Bizet, a work of Arensky and the Chasins arrangement of the "Blue Danube" Waltzes. Miss Larsen was heard in the Chaconne of Leopold Auer, which was augmented with an encore.—H. J.

Kneisel Quartet

THE Marianne Kneisel String Quartet gave its second recital of the season at Town Hall, Tuesday evening, March 13, playing three movements from the Debussy Quartet Op. 10, the Haydn Op. 76 No. 2 and, with the assistance of Carl Friedberg at the piano, the Schumann Quintet, Op. 44. The four members of the ensemble, Miss Kneisel, first violin; Elizabeth Worth, second violin; Mary Lackland, viola and Nancy Wilson, 'cello, played, with neatness and accuracy, the tricky rhythms and delightfully piquant notations of the Debussy, and in the Haydn work they were also proficient, drawing the freshness and virility of the music from willing strings. However, the Schumann was slightly ragged, for although Mr. Friedberg performed with artistry and meticulous care for rhythm and tempo, the strings could not quite match him in exactness. There were also some disappointments in intonation and smoothness of tone. But these were not sufficient to dull the clamorous appreciation of numerous listeners.—Q.

Yosie Fujiwara

Yosie Fujiwara, Japanese lyric tenor, made his first New York appearance on Sunday evening, March 18, at the Gallo Theater. His first group contained old Italian songs by Bononcini, Lotti, Rosa, and Scarlatti. Following these were nine "new and old Japanese songs," all of them interesting, and several very beautiful. The "Crow and the Sparrow" and the "Song of the Whaler" were both repeated. "Magot-Uta (Mountainman's Song)," an old Japanese air, was a perfect bit of lyricism. "Popular songs" by Nina Gretchaninoff, Sadero, and Kreisler formed the final group. Mr. Fujiwara's voice is of pleasing quality, is easily managed, and carries well. Occidental training has not yet eliminated the rather nasal tone which we associate with the Oriental singer. This peculiar tone seems particularly appropriate for the eastern music. The singer's high head ones were unusually free and unforced.

A large group, with many of his compatriots, greeted Mr. Fujiwara at this his first local recital; their obvious delight may be taken as a sign of future audiences. Nils Nelson was an able accompanist.

A. P. D.

"Madama Butterfly"

LORENCE EASTON sang the tragic title rôle in the Metropolitan's third production of "Madama Butterfly" Wednesday night, March 7, a rôle which she endows with all its potential lovely and pathetic qualities. She was in splendid voice, as was Mario Chamlee, who sang Pinkerton with expressiveness. Antonio Scotti gave his well-known excellent portrayal of Sharpless and the remainder of the familiar cast included Ina Bourskaya and Messrs. Ananian, Tedesco, Malatesta, Quintina and Picco. Mr. Belleza conducted.

Helen Spills

REFACING her groups of British, old Italian, nineteenth century and modern songs with explanatory talks, Helen Spills, soprano, sang an interesting program in Steinway Hall Friday night, March 16. Her remarks were laconic, to the point and spirited, and the voice in which she projected the songs of which she spoke was clear, of pleasant timbre and well placed. She was accompanied by Willis Alling.

A Popular Aida

THE Fifth "Aida" of the Metropolitan's season Saturday night, March 11, found Frederick Jagel singing the rôle of Rhadames, in which he made his début, with increased brilliance and ability. His hapless brown-skinned lady-love was Maria Mueller in this case; with Julia Claussen in the part of Amneris; Mr. De Luca as Amonasro; Fred Patton, who recently made his début in "Rheingold" singing the part of the King and Mr. Rothier as Ramfis. Mr. Serafin conducted.



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"A young pianist of delightful fluency and smoothness."—*New York Times*.

"Her technique is clean, sure and brilliant."—*Olga Samaroff*.

"Showed a very well developed technique, with brilliance evoking long applause."—*New York Herald Tribune*.

"Her art revealed commendable charm and a sensitive appreciation of phrasing which colored an able technique with attractive hues."—*W. J. Henderson, N. Y. Sun*.

European Comment

—1927—

"She gave a performance of unfaltering perfection . . . delighted her hearers by her very wonderful playing."—*Journal de Genève, Switzerland*.

"One of the most gifted and most winsome personalities in the pianistic field."—*Dr. Weser, Neuve Zürcher Zeitung, Switzerland*.

"Her technique is remarkable throughout, her performance smooth and fluent, her interpretation genuinely musical."—*Berner Zeitung, Switzerland*.

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How PHILADELPHIA CHARTS THE OPERATIC SEAS

By H. T. CRAVEN

(Continued from page 3)

There sprang up a potential operatic clientele denied entrance to the crowded Academy of Music. Moreover, exasperation with the Metropolitan's répertoire grew manifest. Before the situation has been fully realized a new organization calling itself the Philadelphia Operatic Society had entered the field with four performances. Without much trumpeting a rather modest appropriation from the municipality was procured.

Freeland Kendrick, the "Sesquic Mayor," was never averse to self-display. A willing orator on any and all occasions, he spoke with a ringing rotundity and a precision of enunciation, said to have been dilligently acquired in an elocution course. On his lips Philadelphia became Phil-ah-delph-ee-ah, exposition, "ex-poh-zish-ee-on" and opera, "oh-pee-rah." He was exhibited as an imposing patron of the new project.

Of course social angles to the situation existed and they are discernible in all the sister enterprises. The point may be appreciated by mentioning the fact that the presidents of three of the local organizations, are women. Mrs. Henry M. Tracy heads the Civic Company, Mrs. Joseph Leidy, the Philadelphia Grand Opera Company; Mrs. John McDevitt, the tenacious Philadelphia Operatic Society. W. Frank Reber is president of the Pennsylvania Grand Opera Company. There is much scenic investiture in the way of honorary officials. Thus Leopold Stokowski is honorary musical director of the Philadelphia Grand Opera Company, George E. Nitzsche, of the University of Pennsylvania, is honorary president of the Pennsylvania Grand Opera Company, and ex-Mayor Kendrick and Mrs. Herman V. Hilprecht are honorary vice-presidents of the Civic company.

The subtleties and conflicts of social shadings need not detain the non-Philadelphian. Indeed they are in certain phases rather too much for even native sons and daughters.

Reaching Mature Stage

Returning specifically to the strange eventful history of the opera craze, it must be emphasized that this began to grow really significant when the venturesome Civic company started to reap fruits of artistic and popular success after the first brief and rather tentative season. This organization, with an extremely dynamic and untiring musical director, Alexander Smallens, is reaching a stage of maturity and justified self-confidence.

The city subsidy has been withdrawn. A law suit, instituted by a tax payer, resulted in the court decision that the municipality has no right to support an opera company. The new Mayor, Harry A. Mackey has promised to use his influence to further the passage of an enabling act by the Pennsylvania Legislature in its session of 1929. Meanwhile, financial aid has been generously forthcoming from several sources, including, it is said, Mrs. Herman V. Hilprecht, widow of the famous archeologist, and her son W. Atmore Robinson, a Maecenas in music, who is artistic director and a vice president of the Civic Company.

This troupe went spiritedly pioneering last season when it produced for the first time in America, Erich Korngold's early opera, "The Ring of Polycrates." The novelties this

year have included Richard Strauss's "Feuersnot," an American première; Gluck's "Queen of the May," Debussy's "L'Enfant Prodigue," operatic version. The répertoire for this season, which closes on March 29, includes, in addition to the items cited, "Carmen," "The Secret of Suzanne" (in English) and "Cavalleria," "Bohème," "Trovatore," "L'Amore dei Tre Re," "Lohengrin" (in English), "Samson," "Butterfly" (in English), "Aida," "Die Walküre"—first time by a local organization—"Pagliacci" and "Polycrates," "Tosca" and "The Jewels of the Madonna."

The allotment of performances for this season, including, of course, double bills, is fifteen. One more will be added next year. It is rumored that Strauss's "Ariadne auf Naxos," may be among the novelties and there is a possibility of productions of "Tristan" and "Die Meistersinger." The company contains an excellent chorus, a good nucleus of resident artists and for special events has borrowed important stars such as Florence Austral, Matzenauer, Adamo, Didur, Alma Peterson, Dreda Aves, Helen Stanley and Paul Althouse may virtually be rated as regular members of the troupe. Nelson Eddy, baritone, and Irene Williams, soprano, among the most promising of the local singers. At his own expense, Mr. Robinson imported a gifted American girl, Pauline Lawn from Italy for appearances in "Bohème" and "Cavalleria." She returned to her foreign engagements after a fortnight's visit here.

Ascending La Scala

While the Civic organization was growing up, Mr. Nitzsche, Italian operatic enthusiasts of the down town colony and other hopeful associates were somewhat perilously with rather second rate routine opera by mediocre, but often experienced performers, with an occasional star of box office draft such as Titta Ruffo. The company was known as the Philadelphia-La Scala.

This has been entirely reorganized under the name Pennsylvania Grand Opera Company, and with Francesco Pelosi as general manager has enjoyed an enlivening season this year. Six productions have been given to date, "Hamlet," "Otello," "La Traviata," "Tosca," "Aida," "Andrea Chenier."

The stellar attractions have been Titta Ruffo, Giovanni Zenatello, the still attractive tenor who was one of Oscar Hammerstein's drawing cards, and Myra Sharlow, who has lately been engaged in Claudia Muzio's place for the road tour of the Chicago Opera Company.

Musical directors are Walter Grigaitis and Artur Rodzinski, who subbed for Mr. Stokowski with the Philadelphia Orchestra during part of last season when the magnetic Leopold was suffering from neuritis. Mr. Rodzinski also has charge of the orchestra classes at the Curtis Institute and directs the orchestra developed there. Still on the Pennsylvania Company's list for this year are "Gioconda" with Ruffo as Barnaba, and for the first time in this country, Moussorgsky's "Kovancchina."

The Philadelphia Grand Opera Company is just bringing to a close its second successful season. It has mustered social prestige in its directorate and boxholders and has given performances to crowded houses. The

Tuesday nights inquire amazingly about the craze. Presumably they have encountered nothing like it elsewhere. The newspapers ask why a strong combination of all the troupe is not effected. Rumors are plenteous, but nothing of the kind is started. The war is on.

Not satisfied with merely presenting opera, the contending organizations are constructing opera houses, on paper and in magnificent pronunciamentos. At the recent performance of "Eugen Onegin," Mrs. Leidy informed the summoned reporters that initial steps had been taken toward a \$5,000,000 temple of music with three auditoriums. The house for which sketches have been made, is to rise, if all goes well, on the Parkway. The project of a \$2,500,000 endowment for the Philadelphia Grand Opera Company is also suggested. Names of prominent Philadelphians, Mr. Stotesbury and Edward W. Bok, also the management and owners of the Academy of Music, are hopefully mentioned in connection with the opera house scheme. As the impossible in opera has already happened here, there may be further miracles. The outlines, however, are still hazy.

The Philadelphia Operatic Society is plugging away on behalf of a somewhat similar enterprise, a municipal opera house. Dr. George Woodward, Samuel Price Wetherill, Jr., of the Art Alliance have been optimistically discussing a municipal theater. Doubtless this, too could be made suitable for opera.

Philadelphia seems to care little if outsiders run its other affairs and if it is losing caste in a variety of fields, so long as it has its own opera, a lot of opera, opera all the time. Call it a hybrid art, a flashy fabrication, and you will not be understood here. Here it is culture, it is society, it is progress.

That the lyric drama has earned a right for some consideration none but a rigid esthetic puritan can deny. But this so-called Quaker City is apparently staking all upon plays set to music. Sing 'em in Russian, sing 'em in Choctaw. All right, bring 'em on, and observe the unfailing overflowing houses.

No local pride is touched by the suzerainty of the B&O over the Philadelphia & Reading railway. Nobody-speaking in broadly general terms—cares because James M. Beck of New Jersey and Washington sits for a Philadelphia district in the House of Representatives. Strike up the band! Open the opera houses!

Fiesta Will See Doris Niles

Miss Doris Niles, the young American dancer, who next season, with a supporting company of thirty-one, will fulfill contracts on a coast to coast tour under the management of Evans and Salter, sailed for Spain on the Manuel Armus, March 14. Miss Niles, assisted by Miss Cornelia Niles, her sister will appear in the fiesta at Seville during Holy Week. Next following this engagement, Miss Doris Niles will appear before King Alfonso at the Palace in Madrid, dancing, among her numbers the waltz she has created to music by Tito Schipa. Subsequently, she will appear in important European cities, returning to America in September, prior to starting on her long tour. The company supporting Miss Niles next season will include Miss Cornelia Niles, an accomplished solo dancer, a ballet of lovely young girls, a selected orchestra, the major number of whom are recruited from New York symphony orchestras, and conducted by Vladimir Brenner and a sextet of Spanish virtuosi guitarists, the Rondolla Usandizago from the Spanish province of Basque.

Miss Niles' répertoire numbers 200 dances which she has created, many of them to music secured from the composers themselves and yet in manuscript, de Falla and Albeniz for instance! One dance, "The Top," with its revolutions seems to set a new record in agility. Besides the music of classic masters, Miss Niles uses folk dances from Oriental countries, stressing her own folk music, as in the "Recuerdos del Arena," a portrayal of a Spanish bull fight. Emphasis is laid on gorgeous costuming and novel lighting effects. The organization will employ its own stage manager, electrician, and road manager.



Photo by Pinchot
Doris Niles

organization started off at a fine pace last season with an effective "Aida." Its répertoire this year included a performance of Tchaikovsky's "Eugen Onegin," done in Russian. The other eleven bills this season are "Gioconda," "Pagliacci" and a ballet "Traviata," "Tosca," "Cavalleria" and "Die Puppenfee," "Butterfly," with a winsome Japanese soprano, Takane Nambu; "Bohème," "Faust," "Carmen" and "Aida." The available principals include Josephine Lucchese, Euphemia Giannini, Maria Koussevitzky, Mildred Parisette, Martha Attwood, Marta Wittowska, Mme. Charles Cahier, Pasquale Amato, Chief Caupolican, Giuseppe Agostini, John Dwight Sample, Ivan Dneppoff and Ivan Steschenko.

Fulgenzio Guerrieri, formerly of the San Carlo Company, is musical director, with Henri Elkam, and Fabien Sevitzky, who conducts the Philadelphia String Simphonietta, as assistants. The local opera companies are particularly fortunate in their ability to call upon members of the Philadelphia Orchestra to strengthen the instrumental resources.

The Philadelphia Operatic Society has listed three performances this year, "Martha," "Tales of Hoffmann" and a rarity Bizet's "The Pearl Fishers." All are prepared in the vernacular. Mr. Bimboni is musical director.

Programs Increase

The Civic and Pennsylvania troupes have heretofore made their productions at the Metropolitan—the rather confusing present name of Oscar's house here. But this theater will it is said, be devoted to motion pictures next season and all the companies will be accommodated by the Academy of Music, which also houses the New York Metropolitan here. Next season the total of the Pennsylvania performances will go up to twelve, the Philadelphia troupe will also give twelve and as stated, the Civic sixteen. This amounts to forty operatic bills not counting the Operatic Society's, not yet announced, and the New York Metropolitan's assignment of at least twenty-one, perhaps more.

What does all this sudden profusion of opera—for it is sudden, within less than five years—signify? The average citizen cannot quite make it out. He abundantly distributes himself, however at the various productions. The four companies play to very nearly capacity houses. The last three performances of the Philadelphia Grand Opera company were entirely sold out.

Are there any profits? It seems unlikely. Grand opera is highly expensive. Are there deficits? There must be in several cases. Opera-infatuated supporters foot the bills.

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UP THE GERMAN OPERA LADDER

Continuing a Narrative of Trials and Triumphs

By EMMA REDELL

(This is the second and last installment of Miss Redell's intimate story of opera life in Germany, of special interest to young American singers who seek fame and fortune abroad.—The Editor.)

AT the same time there was a melancholy about the event so deep that I could hardly keep back the tears—a melancholy which most singers must experience who go abroad for their laurels. At no other time had I felt so keenly my lonely position. There was present not a single relative or old friend, not even so much as a fellow American, to come and shake my hand in congratulation. Alone in my dressing room I felt very much alone, indeed. And then two girls came in, full of praises for the "Amerikanerin," and kissed me with tears in their eyes. I am sure I shall remember them as long as I live. I packed my things together, left the theater for my little bedroom, made myself some supper on an alcohol cooker, and went to bed, ending in this unexciting manner one of the most important nights of my life.

The season which followed, with its joys, accidents, postponements, disappointments, and pleasing successes was a wonderful education in the ways of the German theater. Particularly did it reveal the differences between the life of a prima donna as so many aspiring singers visualize it and that of one who is simply an accepted member of a hard-working opera troupe.

For the week succeeding my débüt the schedule of the theater called for a number of dramatic plays and operettas and the next performance of "Tosca" did not take place until the following Sunday. I was more nervous than at the opening performance, as there had been no rehearsals during the week. But everything went off smoothly. Puccini's beautiful opera is a favorite in Altenburg, and altogether during the season we gave seven performances in that city and one in a neighboring town.

Approached Disaster

Now I began to look forward to my next opera. This experience, as it turned out, was far more trying than my first effort and brought me close to disaster. Rehearsals were soon in full swing for "La Forza del Destino." It was to be a really big event, for the famous Verdi opera had not been given in Germany for more than thirty years. The revival stirred up a great deal of interest, not only in the city but all over Germany. It was rumored that the managers of numerous other theaters would attend, to consider the possibility of putting it on in their own houses.

And now, as the time drew near, I began to suffer from hoarseness. There were so many rehearsals, morning and afternoon. The very dry climate did not agree with me. Things began to look very dark, and as the time for the first performance approached I began to be panic-stricken.

There were other things to worry about besides my hoarseness. I knew my part very well, but there were others not so familiar with theirs. Because of the unsuitability of the contralto a certain ensemble had to be repeated endlessly. The tenor turned out to be a very poor musician, and my duets with him had to be done, it seemed, hundreds of times. All this, of course, did anything but help me over my hoarseness. I visited a doctor, and on his advice asked to be excused from one rehearsal. But my request was refused. The conductor, knowing that critics and musical personalities from all over Germany would be present, was anxious to make the best possible showing.

The day of the general rehearsal arrived. Could I go through with it? Everyone was expressing doubts. On the night before the general rehearsal the conductor practiced the part with the dramatic soprano for hours, and did everything else to be ready in case I gave up at the last minute. Here more than ever I felt how much alone I was. It is an

old tradition that the singing world is shot through with all manner of petty jealousies. They come out particularly at a time like this when a fine part for an auspicious occasion is swaying in the balance, and it almost seemed that I would have to put down all the former expressions of cordiality and good will as mere sham.

But I did sing the part, and I did go through with it, although I hardly knew myself how I managed it. It was mostly a certain stubborn determination that saved the day for me. Those who sit out in front at a performance seldom realize how much sheer will power, precisely that same sort of will which makes other human endeavors successful, plays in providing their entertainment. It all seems so fluently natural. In this case at least the raw effort was not in evidence, and I can truthfully say that the triumph was complete. The critics were well pleased, and I received gratifying notices not only in the local newspapers but in the larger ones in other parts of Germany.

indicating first soprano singer, another was given precedence when the rôles were assigned. The caste system is strong in the German theater, and there was nothing to do but wait on the pleasure of the management.

Inactivity breeds despair, and the very sensitiveness which helps so strongly toward success when a singer is employed plunges her into the depths when she has nothing to do but brood. Now too I heard of the loss of my father. My mother had died not long before, and I had missed seeing them both again because of a prolonged stay in Europe. Those were indeed wretched times.

But they were soon to be relieved by plenty of work. One day the musical director told me to study the part of *Jenifa*, in the opera of that name. I was to alternate in the part as understudy to the first soprano. Ordinarily I would have had no rehearsals, which go to the singer to whom the part is first assigned, but being a be-

in which to master the part. But I took my opera score and plunged in, anxious to justify the faith which the management had placed in me.

But more was to follow. While we were in the midst of our preparations for "Ariadne" the management scheduled "Tannhäuser" to appear two days after the "Ariadne" performance. I was called upon to sing the part of *Venus*. That meant a task which for a beginning singer almost loomed up as impossible, namely, the perfecting of two rôles simultaneously. As it was I did sing them both, but I had to appear at the first "Tannhäuser" rehearsal with the score in my hand. The "Ariadne" performance went off smoothly, and the manifest delight of the audience in *G*—went far to repay me for my strenuous three-weeks effort.

Then ensued, in connection with the "Tannhäuser" performance, what I almost felt like calling the "Tragedy of the Tenors." No other singer in the world can allow himself such liberties as a tenor. Much has been said of their whimsicalities, and I had frequent occasion to see that the matter had not been exaggerated. At the first orchestra rehearsal no tenor showed up. Finally a telephone message came saying that he was sick and asked to be excused. I accordingly had the difficult task of going through the whole rehearsal without a partner. We learned afterward that he was merely out of sorts because a guest tenor had been engaged to sing the first performance of "Tannhäuser," and had induced his doctor to give him a sick certificate good until further notice.

This guest tenor appeared the next day at the general rehearsal. He proved to be an exceedingly handsome man, with a wonderful stage appearance, and I thought if he sang as well as he looked the company would have an ideal tenor for the next season, for which he was trying out. But alas! his singing was impossible, and in addition he was as stiff and cold in his acting as a statue. He sang the initial "Tannhäuser" performance and later as *Pedro* in "Tiefland," but he was not engaged.

For the second performance a tenor was brought over from a neighboring city, from one of the largest opera houses in Germany. Once more I was singing with a stranger, and quite without rehearsals. Fortunately the acting in the more familiar operas is pretty well standardized, but even at that it is no small test for persons who have never seen each other before to sing together, make love to each other, and so forth. In the small pauses when only the orchestra was playing we would tell each other what we were going to do next so that we would not actually bump into each other or walk in the same direction when we should be going in opposite directions. Before that big, silent, watchful audience banked out there in the shadows beyond the footlights this extemporizing demanded a tense alertness which indeed increased the ordinary strain which attends any performance. But things went like clock-work, and I put down in my mental note-book the record of one more crisis passed.

Embarrassing Riches

This same singer had for some time been singing the part of *Ariadne* in "Ariadne auf Naxos," and the company was down for a performance in *G*—, one of the neighboring towns in which it occasionally appeared. Tickets had been sold for a packed house. There was much speculation as to who would take the role. I was greatly surprised one evening to see my name posted on the rehearsal board for the part, for it was entirely unfamiliar to me. That meant work of an intensive order. The opera is a Richard Strauss opera and written along modern lines. And I had just three weeks

Another Complication

Before the third performance came off a complication arose in another direction. The opera was scheduled for a Friday. I was already hard at work studying the role of *Senta* in "The Flying Dutchman," which was scheduled for two weeks later. On Wednesday the musical director came to me and said I might have to sing the part of *Elisabeth* in "Tannhäuser" on Friday, as the lyric singer had taken sick. One of the contraltos would take my part

(Continued on next page)



The Altenburg Theater, One of the German Opera Houses of Which Miss Redell Speaks in the Accompanying Article.

"La Forza del Destino," however, was given only six times. The tenor was guilty of a piece of misbehaviour, and the management discharged him. In a small city where there are only two tenors, a robust and a lyric tenor, a part is seldom understudied, and "La Forza del Destino" had to be laid back on the shelf.

It was during one of the performances of this opera that a little incident occurred, worth mentioning as typical of the touches of comedy that lighten this very serious stage work. Among the thousand and one odd jobs of the "inspizient" of the theater was that of ringing a signal bell for the performers in their dressing rooms when it is nearly time for them to appear on the stage. One evening while waiting for the bell in my dressing room I thought I heard the orchestra in its overture to the third act. I sprang up wildly, dashed out to the stage, and made my entrance into the midst of the ensemble just as the curtain was rising.

As I did so I heard the voice of the prompter calling my name at my dressing room door frantically. He had forgotten to ring my bell and nothing but good fortune prevented a small catastrophe. The first words of my part were "Ha! Endlich! Dank O Himmel! (Ha! At last! Thank Heaven!)" and they were for once very feelingly rendered.

Strong Caste System

Very intense at times, very trying, very much mingled with fond hopes and somber moments of despair were the weeks and months that followed. I thought I had made a really good start. But presently I found myself fretting in inactivity, for which a clause in my contract was responsible. I had been signed as a lyric and dramatic soprano, but I now learned that unless a Roman numeral "T" preceded the title, in-



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THE GERMAN OPERA LADDER

(Continued from preceding page)
of *Venus*. I knew the part of *Elisabeth* musically, but the acting was entirely new. And to "cap the climax" the *Tannhauser* was again to be a new man, another tenor trying for a place for the next season.

The management tried out one of the volunteers for the part of *Elisabeth*, a Swiss girl who had only small parts before, but she was so eagerly anxious at this, her first opportunity for a leading part, that her nervousness showed through and the management felt it could not take chances with one of its best subscription audiences. I took the part and sang it quite without rehearsals, receiving some pleasing notices. After that I was always jumping from one part to the other in "Tannhauser." It seemed some mishap or other was always arising, and I was chief of the rescue squad.

Strenuous times! But they eased up after while, or I could not have stood it. One by one the sick members returned to the theatre, and I was relieved of my emergency rôles. I was glad enough to slow down and give my nerves a thorough rest. I sang *Senta* in "The Flying Dutchman" as scheduled, and then prepared to take up my part in "Jenafa." But alas! once more a complication with the tenors arose, and the end of it all was that the opera was never presented and I missed my beautiful part after all.

My next assignment was that of a court lady in Mozart's "Magic Flute," and then came many another, some important, some secondary, nearly all deeply interesting.

Learning the Trade

Thus was rounded out my first full season in professional opera. My later experiences have been more or less like those of the first year, although less nerve-racking because I have felt more at home in the new life. And all the while I am piling up invaluable experiences, learning the trade of opera singing as a shoemaker apprentice learns how to make shoes, by doing the actual work itself.

It is not all pleasant. There are jolts and jars and times of dull despair. But that is all a part of the game, the great game by which a singer is enabled to realize what she herself deeply believes to be her destiny, whatever anyone else in the world may think. More than all the rewards of fame and fortune it is this self-realization which in the end gives her the most profound satisfaction.

I do not want to end this letter to American girls without mentioning one more feature of opera life in Europe. That is, the difference in atmosphere between the free and easy artist life of the Continent and the life with which most American girls are familiar from childhood up. It is a

somewhat intangible difference, much easier to feel than to describe, but it is immensely important to the happiness and perhaps the welfare of the temporary exile from the United States.

The Success of the Show

Perhaps I can suggest it best by saying that in this theatre world the one vitally important matter is the success of the show. The whole life of the troupe focuses on that presentation on a brightly lighted stage before an audience that must be pleased. Whatever affects that is important, whatever does not affect it is secondary or of no account.

And I do not mean that to the performer such success is merely a matter of holding her position or satisfying the management. She must be wrapped up in the work for its own sake as well as for the rewards it offers. In the higher grades of operas particularly the appeal to an audience through a beautiful voice, singing a part with which the hearers have long been familiar, is subtle in the extreme. The difference between singing from the heart and mere singing from the throat is quickly detected, and often means the difference between triumphant success and simply a satisfactory performance.

With this stage appeal to an audience providing a new center of existence the well-bred American girl must make many adjustments in her point of view if she would live in harmony with her surroundings. Without regard to her own conduct she must accept as normal things which can hardly help but give her a shock of surprise.

There is the old question, of course, of moral standards. In America it is a tradition that the relations of men and women in the artist life of Europe are governed chiefly by the law of mutual attraction. That perhaps is putting the matter crudely, but certainly it is true that restraints on any given individual's actions come mainly from within. It is not a matter for special comment, for example, for a singer, in this ever-shifting life of the theatre, to select a new mate with each new change of scenery, and so long as the stage work is not affected the management is inclined to allow such off-stage associations of the player-folk to adjust themselves. But I must add that once the new singer has definitely set up her own standards and insisted that they be respected she will find these Thespian-mortals like those of any land anywhere, a humanly lovable crowd in which she can form many a warm friendship.

This is the ladder of the opera in Germany. From one of its central rungs I can recommend it as affording an opportunity for training such as can be obtained nowhere else in the world.

NEWS AND NOTES FROM BOSTON

BOSTON, March 21.—Soloists to appear in the pension fund performance of Honegger's "King David," in Symphony Hall on Sunday afternoon, April 1, will be Ethel Hayden, soprano, and Tudor Davies, tenor. The *Narrator*, who has a part similar to that in "Oedipus Rex," will be Paul Leyssac, of Eva Le Gallienne's Civic Repertory Theater in New York. The Harvard Glee Club and Radcliffe Choral Society, trained by Dr. Archibald T. Davison, will join forces with the Boston Symphony Orchestra, in the first Boston presentation of Honegger's music.



Vincent V. Hubbard

Vincent V. Hubbard, vocal teacher, whose pupils are singing with success in this country and in Europe, founded and established the Verdi Chorus, an organization that gave two performances of Verdi's Requiem in Symphony Hall. These musical events were for the benefit of a worthy organization in Brighton, Mass. Mr. Hubbard is being importuned to present similar productions for other charitable institutions and is contemplating doing so. He is also adding an opera department to his school, and has booked the services of a coach, who was an opera singer of no small reputation.

Some of Mr. Hubbard's pupils who have recently appeared are the following: Rose

Zullalian, contralto, Town Hall, New York; Witherspoon Hall, Philadelphia; People's Symphony Orchestra, Boston; Apollo Club, Boston; Lynn Choral Society, Lynn, Mass. Roland Partridge, tenor, was soloist for the entire season of 1927 at Chautauqua, and sang several times with the New York Symphony Orchestra, under Albert Stoessel. He also appeared with the Flute Players Club, Boston; in a Jordan Hall recital, Boston; and in Verdi's Requiem, in Symphony Hall, Boston. James Miles Booth, bass-baritone, gave a Jordan Hall, recital in Boston; and sang in "Messiah" in Lewiston, Me. Camille Girouard, baritone, gave a recital in Jordan Hall, Boston; and a concert in Manchester, N. H. Edward Ransom, tenor, sang in Verdi's Requiem, in Boston, and in concerts in Manchester, N. H. and Lewiston, Me. Marguerite Porter, soprano, was heard in the Requiem, also with the Apollo Club, Boston; Philharmonic Orchestra, Salem, Mass.; and in a Jordan Hall recital. Laurilla Baillargeon, soprano, gave concerts in Brussels and Paris. Harold Dahlquist, baritone, appeared in a concert in Wigmore Hall, London and in Germany. Aristi Mitzi, tenor, is appearing in opera in Italy.

Maurice Ravel will visit Boston before returning to France, appearing in a program of his own chamber music. He will play the piano at this recital, which will be given in Symphony Hall on April 2. Assisted by Esther Dale, soprano, the Hart House String Quartet, and George Laurent, flutist. Mr. Ravel will present his "Shéhérazade," the Quartet in F Major and "Chansons Madecasses." He will also play piano solos.

A concert by candidates for the diploma of the soloists' course at the New England Conservatory of Music, accompanied by the Conservatory Orchestra, Wallace Goodrich, conductor, was given in Jordan Hall on the afternoon of March 6. The ten young people who were featured in this event are following the concert soloists' or artists' course. One requirement is that they shall give at least one performance with orchestra, one with ensemble and one individual recital. They were: Hazel K. Sauer, '27, of Fairfield, Ia.; Eleanor Packard, '28, West Somerville, Mass.; Cecile Forest, '25, Fall River, Mass.; Leone Reynolds, '27, Barre, Vt.; Marjorie Nelson, '28, West Hartford, Conn.; Morris Feldman, '26, Manchester, N. H.; Clare Little, '28, Ebensburg, Pa.; Elizabeth Schulz, '26, Dorchester, Mass.

The first series of public concerts sponsored by the management of the Associated Studios of Music and given in towns and cities where branch studios are located, were brought to a close recently. The programs were diversified and entertaining, demonstrating the high standards this organization maintains. Artists participating were: Hans Ebell, pianist; Gaston Elcus, violinist; Pear Bates Morton, soprano; Sonia Skalka, pianist; Huntingdon Rice, baritone; and faculty members of the branch studios. The concerts were so successful that directors of the branch schools have asked the programs be repeated in the spring. New branch schools are being organized for the fall opening. The general manager is Albert Alphin.

The Needham Music Club recently gave a musical in Stevens Hall, Needham, Mass. The guest artists included Vera Boettcher, violinist, and Alfred Holy, first harpist of the Boston Symphony Orchestra. Eileen Grogan, contralto, was presented by the Club. Bernice Vinal and Beulah French were the accompanists. W. J. PARKER.

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"Elijah" Is Sung by Kansas Chorus

KANSAS CITY, KAN., March 21.—The first performance of Mendelssohn's "Elijah" by the Civic Choral Club was given in Wyandotte High School Auditorium on Feb. 28 before a capacity audience. One hundred and ten singers took part.

Visiting soloists were Rollin Pease, baritone, of Chicago; Myron Taylor, tenor, of Kansas City, Mo.; Meribah Moore, soprano, and Alice Moncrieff, contralto. The two last-named came from the Fine Arts School, University of Kansas, Lawrence. Earl Rosenberg conducted. Verne Hutson, boy soprano of Grace and Holy Trinity Church (Episcopal) of Kansas City, Mo., was heard from the balcony in passages with *Elijah*. Local singers composing a trio were Ruth Frye, Iona Klock, and Marie Ryan. Resident singers in the double quartet were J. Fletcher Wellemeyer, president of the Club, Mrs. H. M. Fry, Bertha Schoenfeld-Fuchs, Mrs. Robert M. Riley, Dr. A. C. Bohl, Mrs. Clyde H. Badger, and C. L. Sherwood of the voice department of Kansas City University.

An orchestra composed of members of the Junior College and Wyandotte High School took part. A 'cello obbligato to an aria sung by Mr. Pease was played by Catherine Wellemeyer. Mrs. E. W. Henry, accompanist for the club, assisted the orchestra.



Left to Right: Kathleen Lockhart Manning, Composer, of Hollywood, Cal.; Ethelynde Smith, Soprano, and Lois Mills, Composer, of Long Beach, Who Acts as Miss Smith's Accompanist, Snapped in the Garden of Mrs. Manning's Home in Hollywood, Cal. Miss Smith Is Now Making Her Seventh Concert of the Pacific Coast.

One of the most elaborate choral programs ever given here was heard on March 12 in the Washington Boulevard Methodist Episcopal church, under the auspices of the MacDowell Music Study Club, which managed a concert by the Haydn Male Chorus of Greater Kansas City. Although the chorus obtains its membership from Kansas City, Kan., Kansas City, Mo., and the surrounding territory, this was the first time a concert had been given in Kansas City, Kansas territory.

Part of the program was secular, but the latter section was of a sacred character. John R. Jones, conductor, arranged a list of unusual numbers. Richard Canterbury, accompanist, appeared in two Liszt numbers and a Toccata by Saint-Saëns. Incidental soli and an obbligato were furnished by Paul Fraser and H. A. Walton, baritones, and Horton Connell, violinist. The proceeds of the concert went to the scholarship fund of the Kansas Federation of Music Clubs, of which the MacDowell Club is a member.

FREDERICK A. COOKE.

Krueger Presents Orchestral Events

SEATTLE, March 21.—The sixth concert of the Seattle Symphony Orchestra, under the direction of Karl Krueger, brought Schumann's Overture to "Genoveva"; Bach's Suite No. 2, in B Minor, for flute and strings; Liszt's "Tasso," and Tchaikovsky's "Nutcracker" Suite. Glauco Mergioli was the solo flutist.

The final young people's concert by the Symphony had as the principal number Haydn's "Farewell" Symphony, in addition to the Polonaise from Tchaikovsky's "Eugene Onegin," three dances from the "Nutcracker" Suite, and the Weber-Weinert "Invitation to the Waltz."

Pietro Yon, organist, was presented in concert by the University Temple Choir, playing on the new organ. He gave a splendid program.

Meisle in Recital

Kathryn Meisle, contralto of the Chicago Civic Opera Company, sang in Plymouth Church under the auspices of the Men's Club, and was received with great cordiality. Solon Alberti assisted at the piano.

The Seattle Musical Art Society presented Pearl McDonald, lecturer, in "Humor in Music" at the regular meeting. In addition to the excellent address, music was given by Abbie Vern Bissell, Alice Williams Sherman, and Mrs. H. B. Perry.

The Bohème Music Club gave its annual evening concert in the junior ballroom of the Olympic, the chorus singing under the direction of Mrs. Harry Cone. The guest soloist was Owen J. Williams; club soloists were Mrs. Edward C. Graff, Irene Williams, Mrs. Wendell Daggett, Elva Parker.

The mid-winter concert of the Nordica Choral Club, with Helen Crowe Snelling, director-accompanist, was given in the Women's University Club. Members who appeared in solo groups were Vera Paxton, Rhea Reisig, and Anna Rae Andersen. DAVID SCHEETZ CRAIG.

Study Club in Seattle Features American Music

SEATTLE, March 21.—American composers were featured on a recent program of the Seattle Music Study Club. The list was arranged by Beulah Clark Buedell.

The Pro Arts String Quartet of Brussels played on the course of the Women's Federation, University of Washington, the northwest tour being under the direction of Steers and Coman.

John J. Blackmore spent a week in Seattle, during which he gave a lecture on "Matthay Principles of Piano Playing" at Cornish School and taught a class.

The Cornish School presented Kolia Levienne, cellist, and John Hopper, pianist, in the first of a series of sonata recitals. Nardini's Sonata in C Major, Strauss' in F Major, and Franck's in A Major were played.

The violin recital of Kenshu Wanifuchi, accompanied by Hattie Edenholm, was given with good technic and tone.

Rubinstein's Sonata for violin and piano, Op. 13, played by Alice Williams Sherman, violinist, and Hazel Hammer Hill, pianist, was the opening number of the Ladies' Musical Club program. Groups by Mrs. James Clapp, vocalist, and Zeneida Sergeiva, pianist, rounded out the schedule.

Graham Morgan presented a group of students in a song recital in the junior ballroom, Olympic Hotel, with success.

D. S. C.

Court Chooses April 6 for Pittsburgh Hearing

PITTSBURGH, March 21.—The week of April 9 has been set by the Superior Court for its hearing on arguments in the Pittsburgh Symphony Society case, involving alleged violation of the blue laws. The case was appealed by the Sabbath Association after an adverse decision in the County Court. The court had been asked by both parties to the controversy to hold the hearing in Pittsburgh instead of in Harrisburg.

W. E. B.

Boys of Bascilica Gain New Praise

BUFFALO, March 21.—For the first time in the history of Mgr. Nelson Baker's Our Lady of Victory National Shrine, visited yearly by thousands of pilgrims from all parts of the country, the finely trained boys' choir, assisted by the Chopin Symphony Orchestra, gave a radio concert over WMAK of Buffalo under the auspices of the *Evening News* recently.

The radio concert was under the supervision of the *Evening News* radio director, John M. Gardiner. Conducted by Joseph A. McCarthy, music director of Our Lady of Victory Church, the Bascilica choir sang "Roses of Picardy," "Glowworm," and a number of modern compositions.

Margaret Smith, soloist, soprano of the United Bascilica choirs, sang the Waltz of *Musetta* from "La Bohème" in an attractive manner. Mary Farrell, violinist, gave a delightful reading of Dancia's Fifth Air. The boys' choir disclosed a marked degree of skill. Soprano and alto voices blended well

and the singing would have done credit to a much older group.

The Buffalo Symphony Orchestra and the Buffalo Choral Club united on Feb. 29 for a concert in Elmwood Music Hall. Arnold Cornelissen, composer-pianist, conductor of the Buffalo Symphony, also directed the Choral Club, composed of sixty women's voices. Deems Taylor's "The Highwayman," for chorus, orchestra, and baritone solo, was warmly received. It was one of the highlights of the evening. Arthur King Barnes sang the solo in good voice.

Margaret Adsit Barrell, Buffalo contralto, assisted by Coenraad V. Bos, accompanist; Cecile Steiner, violinist; George P. Kolger, and Agnes Millhouse, cellist; Martha Gomph, harpist, and Edward C. Hall, flutist, gave one of the outstanding recitals of the season on March 1 in Twentieth Century Club Auditorium. All the artists were well received.

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EXPERIMENTATION IN TEACHING

Progressive Trend Is Followed in New Text Books

By SYDNEY DALTON

WHILE constant experimentation in methods and material used in the profession or art of teaching have wrought many changes in our schools and colleges, the same processes have been at work in the teaching of music, both along applied and theoretical lines. The material of theoretical studies has, of course, not changed; but methods of presentation have been modified, and, for the most part, considerably improved. Like other studies, music has been made more interesting, more practical and, consequently, more usable.

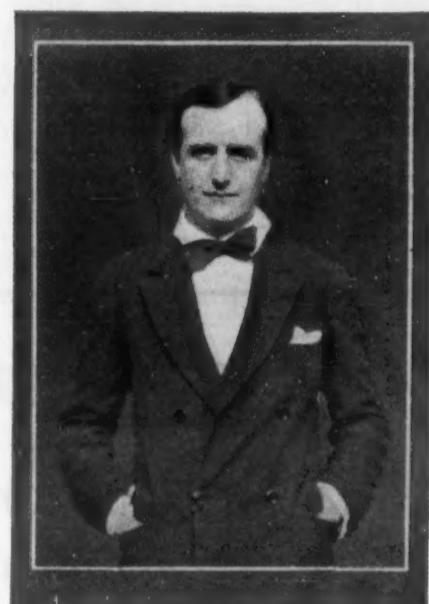
WO new books on harmony and elementary composition have appeared, both of which make use of present-day ideas in the presentation of the

Two Theoretical Works by Well Known Teachers

subject. "Harmony, Analytical and Applied," by Dr. George A. Leighton, of the faculty of the Cincinnati Conservatory of Music (Boston Music Co.), is the result of many years of teaching. The manner in which the subject matter is presented has proved its value in the work of students and graduates of the Cincinnati Conservatory; and it is, therefore, not the result of a mere desire to write a new book on harmony. Lucidity and a stressing of essentials, are outstanding features of Dr. Leighton's work. In the first sixty pages, covering forty-four lessons, he does not take the pupil beyond the three primary trials, in major and minor keys, with a mere glimpse of the seventh and ninth chords, to show how they are built up.

This limiting of material is a help, rather than a hinderance to the pupil, because he is made to use the progressions with freedom, and in a number of ways, writing both for voice and piano. There is detailed attention to the writing of melodies, and—an excellent feature too often neglected—the combining of two melodies of similar rhythmic construction; in other words, first species of strict counterpoint in two parts. Constant analysis is used for purposes of gaining greater familiarity with the material and its application, and the reduction of scores to four-part harmony is done in a matter that makes the subject clear and useful to the average student.

The whole subject of harmony, as a preparation for more advanced work in composition, and as a means of analytical appreciation of the literature of music, is thoroughly treated. Dr. Leighton has a Supplement in the course of preparation.



Walter Rummel, Whose Series of Adaptations of Bach Are Reviewed on the Opposite Page.

LYRIC Composition Through Improvisation," by Frederick Schlieder (C. C. Birchard & Co.) approaches the study of harmony, or rather, of musical self-expression, from a new angle. It might be said, in brief, that the difference between this writer's methods and those of others is that while harmony is usually studied and then, incidentally, applied, here it is applied and, incidentally, studied. This is obvious when we note that the volume, which is a First Year book, contains thirty-six lessons and 262 pages, and employs, as harmonic material, only the primary triads, I, IV and V, with the dominant seventh added for occasional color.

With this limited material—which, as a matter of fact, was the skeleton outline of nearly everything Bach wrote—Mr. Schlieder covers a great deal of ground. His idea is not, primarily, the making of theorists, but, rather, the cultivation of self-expression through improvisation. He commences with the scale-tune: simple melodies following the diatonic scale up and down, permitting no greater skip than that of a

third, occasionally introduced within the measure. Next, using the scale as accompaniment in the left hand, the pupil is required to improvise scale tunes above it, much in the manner of third-species counterpoint. By the time the fourth lesson is reached the accompaniment has become the three primary triads, with their first inversions, with the one addition of the first inversion of the triad on the leading-note, used as an incomplete dominant discord.

The harmonic material is now complete, so far as this book is concerned, but the complications, through rhythmic expansion and the use of inharmonic tones, are carried to a point where the pupil should gain considerable facility in improvising pieces in the two-and three-part song forms.

Mr. Schlieder claims that self-expression through improvisation can be taught, just as self-expression through correct and facile speech can be taught. This book is a striking evidence that he is putting his theory into practice. Teachers of harmony, regardless of their class text book, would do well to broaden the scope of their work by using this interesting volume on "Lyric Composition" as well.

* * *

OTTO ORTMANN, acting director of the Peabody Conservatory, Baltimore, is the author of a valuable little book, entitled "The Note Language" (Baltimore: G. Fred. Kranz Music Co.).

Material for Early Days of Piano Study

The reading and writing of musical notation as applied to the piano are the two main objects of the work, which, of course, is intended for beginners. The entire book shows a blending of the theoretical with the practical that is of inestimable worth to the young learner, and the manner in which it is done can not fail to hold attention and interest. Evidently Mr. Ortmann intends to continue his idea, as this volume is marked Book One.

Basing her pieces on the story of "Goldilocks," and telling the old story in verse, by way of introduction. Mildred Weston has composed a suite of six numbers for first grade piano pupils, using the same title (Arthur P. Schmidt Co.). The little pieces are well varied in rhythm, time and mood, and each is accompanied with helpful verses, recited to the music as it is played.

* * *

THE Little Stray Dog," by Laurie Gregory Nicholson, (Harold Flammer) is another first grade piece with accompanying verses. The same rhythmic patterns are used in both hands, the left hand accompanying the right at an interval of a sixth below throughout. From the same press there are two pieces for second grade, "Waltz of the Manikins" and "Dance of the Dwarfs," by Michael Aaron, that are tuneful and instructive. Robin T. MacLachlan's "Banjo-Pickaninny" is another Flammer publication for about the same grade. It makes a good study, and the composer's preparatory exercises, based upon the piece, add considerably to its usefulness.

Elsie K. Brett's "Five Easy Pieces" (Oliver Ditson Co.) are for second and third grade pupils. Each piece is entertainingly musical, and each has something different to offer that is worth the attention of the teacher and the pupil. The separate titles are: "A Summer Evening," "O'er Hill and Dale," "Sweet Clover Blossoms," "The Happy Miller" and "Tripping Through the Meadows."

The call of the cuckoo inspired the little piece by Wilson Manhire, entitled "The Cuckoo" (Arthur P. Schmidt Co.), a spirited, tuneful fancy.

Legato, staccato and practice in phrasing are all covered tunefully in a little set of four pieces, published in sets of two each, under the title of "Childhood Fancies," by Olive Enders (Clayton F. Summy Co.). Each number is one page in length and they are for the second grade.

VITTORIO GIANNINI'S "Gantilena" for high voice is a characteristic Italian song, published, by the way, with Italian words only. It is written in a slow barcarolle rhythm, and one who has not yet mastered the style of the Italian popular

song had best avoid it. It is extremely effective, however, if properly presented. In the first part the composer has added considerably to its effectiveness by writing the left hand part of the accompaniment in two-four time, against six-eighths in the voice and right hand.

Frank LeForge has transcribed Sir H. R. Bishop's "Pretty Mocking Bird" and made of it a difficult number for lyric sopranos. It is full of runs, trills and staccato notes and makes a fine study or recital number for advance singers.

From the same press (G. Ricordi & Co.) there is another song by Vittorio Giannini, entitled "Tell Me, Oh Blue, Blue Sky," not quite up to the one mentioned above, but effectively written for the voice. There are also two ballads from the Ricordi press that are written in the tuneful manner of the refrain son, relying particularly upon the refrain for their main effect. They are entitled "Little Girl in Blue," by G. Victor, and "Down the Lane that Leads Back Home," by Jesse M. Winne.

* * *

TURQUOISE RIVER," by Francesco De Leone (G. Schirmer) is a brief, slow song, written in the Indian manner, with characteristic rhythmic touches, and a harp-like accompaniment that is colorful. It is a song for a high or medium voice.

Charles Repper's latest composition is a piano piece entitled "Chinese Red" (Charles Brashears), which is thoroughly Oriental in spirit.



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TREATING THE PIANO AS A GONG

New Seed-tones That Sprout Into Trees of Harmonics

By SYDNEY DALTON

HERE is, naturally, a certain amount of coercive force behind the examples of history. Musical ultramodernists, for example, can point to the case of Wagner, whose works—even the early ones—were assailed by the critics of his day as being outside the pale; devoid of melody and offensive to the human ear. They can give chapter and verse for these ill-founded attacks and thereby dispose of their opponents as being unable to glimpse the future.

HAVING some remnants of romanticism left in my makeup, and a sinful love for an occasional draught of good melody, I fear that, with many others, I shall have to take my share of condemnation at the hands of some of our advanced contemporaries. There is D. Rudhyar, for example, with his set of "Three Paens" for the piano (*New Music Society of California*). This composer, as he explains in an introduction, does not write music that is "based on scales and runs of notes, on melodic themes and the like. . . . Rather it is founded on the building of resonances or complex harmonies which are like vital seed-tones germinating, sprouting into vast trees of harmonics." He regards the piano "as one big vibrating unit, as one big gong, the resonance of which is controlled by the pedal. . . . The score is therefore but a

tiny ears and mind in an effort to think in quarter tones. And then, too, the name of the publishers putting out the book; it was fearsome (*The 13th Sound*). But, behold, here is Mr. Carrillo in a most amiable and obliging frame of mind, writing melodious, entertaining preludes that in no way require initiation into the secret places of modernism to understand and enjoy them. They are in many moods, gay and serious and, for the most part, they are not difficult to play. The six numbers are entitled "Ilusión," "Nostálgico," "Plenilunio en Tepepan," "Scherzando," "Miercoles Santo" and "Media Noche."

WALTER RUMMEL has been engaged on a series of adaptations of works by J. S. Bach, making them over for piano. He has already reached the third series in his work, and my only regret is that I missed the first two. This third series contains three numbers: "Through Affliction We Enter the Kingdom of Heaven," the Overture to the Fourteenth Church Cantata; Leopold Serenata, "Thy Name Like Unto the Sun," from a secular cantata, and a cembalo obbligato, "Let Never Love Deceive Thee," from a secular cantata for bass voice, "Amore traditore."

What glorious music this! and what admirable versions Mr. Rummel has made. Pianists will find it irresistible (*London: J. & W. Chester*).

A NUMBER of interesting pieces for choruses have been received lately, and this week those for men's voices are listed.

Numbers for Oley Speaks which has Chorus of long been well known, has been arranged by Men's Voices Ralph L. Baldwin (*G. Schirmer*).

It is quite as effective in this version as it was in its original form. Mark Andrews has arranged two old Scottish airs that should be welcome additions to the literature. They are "Ye Banks and Braes o' Bonnie Doon" and "There was a Lad was Born in Kyle." Both are to be sung unaccompanied. From the same press (*G. Ricordi & Co.*) there is an arrangement of Royal Andrews Merwin's setting of Shakespeare's poem "Blow, Blow, Thou Winter Wind," made by the composer. It is a pretentious number in which the independent piano accompaniment adds considerably to the effect. There is also an arrangement by Channing Lefebure of Mendelssohn's eternally popular melody "On Wings of Song."

Cecil Forsyth contributes three pieces to the list, his settings being of poems by Tennyson, Byron and Poe. They are entitled "All is Well," "The Isles of Greece," and "To Helen." All three numbers, which are to be sung unaccompanied, are written in a musically manner and with nice understanding of choral effects. Other numbers put out by the same publisher (*H. W. Gray Co.*) are "Constancy," by A. W. Binder, and "The Pulley," by Stuart Young, a setting of a poem by George Herbert.

"The Tale of a Bee" is a humorous number by Charles Huerter, unaccompanied, and offering opportunity for entertaining singing. "Give a Man a Horse He can Ride," by J. Lamont Galbraith, is an arrangement by the composer of one of his recent songs. "The Old Man in the Moon," is a humoresque by John Hyatt Brewer, which dashes along in a spirited and rubato manner. Those who have admired, as I have, Victor Harris' "A Grace Before Singing," which made its appearance for women's voices some time since, will be glad to learn that it is now put out for male chorus. Charles Wakefield Cadman's popular song, "My Gift to You" has also met the same fate, for which there will be cause for thanksgiving on the part of many choral bodies, as it is a tuneful number, easy to sing, and sure to draw applause. The firm that is responsible for these offerings (*Oliver Ditson Co.*) also presents seven harmonizations in three parts, made by Granville Ban-

cock, and selected and arranged by Stephen Townsend. They are "All Through the Night," "Hungaria's Treasure," "The Minstrel Boy," "Minstrel Song," "Sing to Me, Sweet Musetta," "The Vicar of Bray" and "Volga Boatmen's Song," aires from Wales, Hungary, Ireland, Germany, France, England and Russia, respectively.

MacDowell's "To a Wild Rose" has been well made over for men's voices by Paul Ambrose (*Arthur P. Schmidt Co.*) and Mr. Ambrose has also made a straightforward, impressive setting of a poem by Henry van Dyke, entitled "Home Again." Earl Towner's "At the Crossroads" is a brisk

but it has a calm, unrestrained freedom of the open about it that makes it unusually attractive. The piano accompaniment moves quietly, colorfully, forming a background for the brilliant excursions of the solo instrument.

* * *

A BUDGET of eleven songs and piano pieces by Hugh Newsom has come to hand, all of them issued from the same press (*J. Fischer & Bro.*).

Songs, Piano Pieces by Hugh Newsom Among these numbers there is much worth while music. Generally speaking, Mr. Newsome is a musician writer, with ideas that are free from every-day musical jargon. He has a gift for melody, as is shown in two of the songs for which he has also written the lyrics: "I Hold a Rose in My Hand" and "O Loved Heart of Mine."

These two numbers are nearer to the accepted sentimental ballad type than any of the others. But they are of superior quality. The first is for medium voice, the other is published in two keys, medium and high. There are times when the accompaniments are made almost more intricate than they need be, though none of them is actually technically difficult. Passages in "Constancy," a short song for a baritone voice, and "I Hold a Rose," are illustrative.

Other titles among the songs are "Mother O'Mine," a setting of the well known Kipling poem that is not among the best of Mr. Newsome's efforts; "My Life is Like the Summer Rose," "Question Thy Soul Today," a setting of a poem by Adelaide Proctor that is not worth so much musical effort, made for a medium voice; and "Sometime At Eve," another number in a similar tessitura that is one of the most interesting of any of these songs and one of the most singable.

There is a devotional duet for mezzo and baritone, "Whither Thou Goest," the words from the Book of Ruth, that is much above the usual church number. It should make many friends among the more serious church soloists.

Three solos for piano are among the best of all the numbers in the budget. "Poem Tragic" is broad and quite tragic in tone. "Two Fairy Legends," separately entitled "The Dream Fairies" and "The Dusk Fairies," bid for consideration. Mr. Newsome calls them studies in pedal color, but quite apart from the mechanics, the second of these two pieces is a charming creation. The melody of the middle section, with its echoed counter-melody, is an exceptionally attractive piece of piano music.

* * *

"RESURRECTION" is the title of a song for the Easter season, by W. J. Marsh (*Arthur P. Schmidt Co.*). It is rather different from the general run of sacred songs; and the singer will find it offers opportunity for effective vocalism, steadily building up to a broad climax at the end. The accompaniment, too, is broad, leading to a triumphant ending. There are keys for high and low voices.

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Julian Carrillo

skeleton;" it "cannot be read with one's eyes." Finally, he admits "the music is not meant to be pleasurable, a nice relaxation, an opium soothing us away from the tragedy of life. It is born of Life; and it has but one aim: to exalt Life in those who live."

This introduction has been quoted at some length because it gives a very good idea of what the music is all about. But does it not seem that some modernists, Mr. Rudhyar included, think that tragedy can only be expressed through ugliness? As a matter of fact, the Hebrews expressed it at least as well in soul-stirring melody.

Of course, paens, in the days of Grecian glory, were songs of joy, as Mr. Rudhyar knows, and he has followed this idea in his music, in his own way. But, while his idiom and methods are quite clear, I cannot see that in these "Paens" he expresses either the joy or the tragedy of life with any greater fidelity than a normally active boiler factory would do it. But, then, as I confess, I have a weakness for occasional melody, whether it be of the classic brew or spiced by the modernism of some of the less revolutionary of the present-day heretics.

* * *

WHEN a book of "Six Preludes," for the piano, by Julian Carrillo arrived for review, I was slightly concerned as I thought the composer, who comes from Mexico with a reputation for dissecting the tones of our scales, would be taxing

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LOOKING TO CLOSER UNION OF ART FILMS AND MUSIC

THE institution of symphony concerts for motion picture audiences is, in S. L. Rothafel's opinion, the foreshadowing of a greater affinity between the two forms of entertainment. After a year of experimenting with higher forms of music as an accompaniment to the screen in Roxy's Theater, New York, the popular response has convinced him that what a short time ago was considered a departure is becoming a necessary part of screen programs.

The first anniversary of the Roxy Theater also marks a milestone in musical achievement, for in this sphere, which has come to be an important part of motion picture entertainment, Mr. Rothafel (Roxy) has established new standards.

With the Roxy Symphony Orchestra of 110 as a basis, and with a chorus, ballet, soloists and three-console organ as additional attractions, Roxy has created productions on an artistic and elaborate scale.

Outstanding among productions of the year were several designed expressly for presentation on the Roxy stage. "Joan of Arc," a lyric pageant by W. Franke Harling, and "The Gay Musketeer," an operetta based on Dumas' novel, show the diversity of types among the presentataions.

A Jazz Experiment

Mr. Rothafel ventured into the field of experiment when he gave the Concerto for Jazz Band, also by Mr. Harling. Mr.

Harling used the jazz band on the stage as most composers use soloists, to an accompaniment of the symphony orchestra in the pit. It was Roxy who suggested to Mr. Harling the idea of composing the jazz concerto, and the score is dedicated to him.

The engagement of Mischa Levitski for two weeks was another success. This pianist played at every performance, making his last appearance in America prior to his world tour.

"The Voice of the Chimes," "The Adoration" and other similar presentations brought into effective use the choral stairways on either side of the proscenium arch.

Sunday Morning Concerts

The Sunday morning symphony concerts have already, in less than five months, taken their place among events of New York's musical season. Some of the world's leading artists were thus brought before these motion picture and music lovers. Margaret Matzenauer, Louis Graveure, Johanna Gadski, Dusolina Giannini, Joseph Szigeti, Titta Ruffo, are a few of the soloists who have appeared at the Sunday concerts. Moissi was specially engaged for a musical recitation.

At the eighth concert of the series, the baton was given to Percy Grainger who was the piano soloist, and he conducted two of his own compositions, "Irish Tune from County Derry" and "Shepherd's Hey."

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WATCHING A NEW STAR RISE IN THE WEST

By ALBERT GOLDBERG

CHICAGO, March 21.—No sooner had the dust begun to settle from the meteoric descent of Yehudi Menuhin upon New York and Paris, than Chicago is startled by the amazing playing of Guila Bustabo, who, like Yehudi, is eleven years old.

On the afternoon of Sunday, Feb. 26, Guila, her hair falling about her shoulders in long curls, and apparently as unconcerned as if the place were her own home, stepped to the raised platform that had been placed for her on the stage of Orchestra Hall, and nodded to Frederick Stock to give the signal to the Civic Orchestra to commence Wieniawski's First Concerto in F Sharp Minor. From the first note of this, one of the most difficult of all violin concertos (only those of Ernst and Brahms are of comparable technical difficulty) an electric shock seemed to run through the audience.

Professional Enthusiasm

And at the end of the first solo passage an astonishing thing happened. Standing in the rear of the hall, the concertmaster and the first cellist of the Chicago Symphony Orchestra broke forth into applause that was taken up spontaneously by the rest of the audience and was only stillled at the next entrance of the solo violin. Critics neglected other assignments to hear the child play, and the next day threw restraint to the winds in proclaiming her genius.

But Guila Bustabo was not entirely unknown to those who follow musical affairs in Chicago. At the age of three she played Mendelssohn's "Spring Song" to the accompaniment of members of the Chicago Symphony Orchestra at a concert in the Blackstone Theater. When she was six she was soloist with the Edison Symphony Orchestra, playing Vieuxtemps' taxing Ballade and Polonaise; and two years later she made many friends in an appearance before the "Make America Musical" convention of the music trades in Chicago, not to mention many less important engagements.

The history of Guila throws but little light on the phenomenon of her genius. She is the daughter of Mr. and Mrs. Alex J. Bustabo. Both are musicians. Mr. Bustabo is engaged in private violin teaching. The father is a naturalized Swiss. Mrs. Bustabo is an American woman. Guila was born in Manitowoc, Wis.

When she was something over a year old, the watchful—and hopeful, as he admits—father noticed that a few chords on the piano would instantly quiet the restless child when all other means had failed. He bided his time, and shortly before she was two began turning her attention to the violin and music in what he terms a scientific fashion. Lest this be misunderstood, however, it must be stated that Mr. Bustabo entertains no illusions that his methods would gain similar results from another child. There is no explaining genius.

His system was to acquaint Guila with the four strings of the violin by means of

colored strings. Thus the G string was denoted by a red thread and called "Grandpa Bear;" the D string was blue and became "Mamma Bear;" the A string, green, won affection through the title "Baby Ben;" and the E string, yellow, was known as "Buddie."

In six months, by similar methods, he had taught her to read music; and the time came shortly when Mr. Bustabo placed in her eager little hands a specially constructed violin of diminutive size, "hardly larger than a watch charm," as he puts it. That was the beginning. At three, when she played with orchestra, she already had a repertoire of several such pieces as Elgar's "Salut d'Amour" and had memorized all the favor-



Guila Bustabo and Her Teacher, Leon Sametini

ite melodies of "The Bohemian Girl." Mr. Bustabo continued her instruction until she was four and a half, at which time, having some doubt as to the advisability of continuing her instruction himself, he placed her under the guidance of Ray Huntington, assistant to Leon Sametini, at the Chicago Musical College. Under the supervision of Mr. Sametini, she worked with Mr. Huntington until a sufficient degree of advancement was attained, when Mr. Sametini assumed entire direction of her studies.

In addition to her playing talent, Guila has manifested a strong inclination toward creative work. She has already composed a concerto on Chinese themes; the manuscript score of the two completed movements fills twenty pages. This work astonished all who have seen it through its fluency and its instinct for instrumental effect. Asked by her father why she had made it so difficult, she replied, "Well, you see, Daddy, I only wanted artists to play it."

In other respects Guila is a healthy, normal child. She has differed only from the average child in her dislike of dolls and toys. Her violin and her love for animals have filled that part of her life. She attends the sixth grade of public school for half a day, and devotes the rest of her time to musical study. As a student she is rather above the average of her age, her great facility in memorizing being an important aid to her.

HOROWITZ EXCITES CHICAGO—WEEK'S CALENDAR FULL

By ALBERT GOLDBERG

CHICAGO, March 15.—The Chicago Symphony Orchestra, Frederick Stock, conducting; Vladimir Horowitz, piano soloist. Orchestra Hall, March 9 and 10. The program:

Introduction and Fugue, from Suite, No. 1 in D Minor, Op. 43.....Tchaikovsky
Symphony, No. 6, E Flat Minor.....Miaskovsky
Piano Concerto, No. 3, D Minor.....Rachmaninoff

Somewhat akin to a major seismic disturbance were the first Chicago appearances of Vladimir Horowitz, sleek young giant of the piano. Not for many a year has an artist so upset our little world of music. The usually sanely reticent ladies of the Friday afternoon concert were said to have been knocked into a delirious frenzy, and the critics rushed to their typewriters to announce the arrival of a messiah in no uncertain terms. The latter even gave up their Saturday night Sabbath (the only one they are permitted to observe in this town of much music) and came again to watch the miracle and to see their unqualified prophecies accepted without argument as the articles of the pianistic faith. And they were further rewarded by seeing an audience literally rise *en masse* and howl in its excitement.

It was little wonder. For no normal nervous system could withstand the terrific bombardment of Rachmaninoff's Third Concerto as played by this young Napoleon without blowing out a few valves. When the last chord had sounded one had the feeling of having been hurtled through heaven, hell, purgatory and all the pagan spaces of the universe. To view the newcomer analytically was well-nigh impossible. We believe that he played with extraordinary technical brilliance, with an ever-varying play of light and color, and that his strength and endurance were Herculean. But we are not quite sure. We were too exhilarated by the excitement of riding on the waves of those colossal crescendos and too busy participating in those savage outbursts of naked rhythm to notice any of the usual minutiae that are the critic's stock in trade.

Had it not been for this blinding meteor that flashed across our sky it would have been important that Mr. Stock saw fit to play Miaskovsky's sixth symphony for the second time this season, and that his reading was a far less perfunctory one than it was on the other occasion. His enthusiasm and the undoubted power of this music were somewhat mitigated, however, by a disconcerting difference of opinion between the different sections as to just which point of the baton's wide sweep was the proper moment for entrance. See-saw is a merry game, but not at a symphony concert.

The Tchaikovsky fragment that opened the program didn't matter.

Paderewski's Recital

Paderewski played with a stage full of people behind him, at his recital in the Auditorium on March 11. So great was the demand of the public to hear him, that the great pianist finally gave permission to the management to sell seats on the stage. An

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effect of privacy, however, was obtained by confining the stage audience behind a forbidding looking balustrade, with a sufficiently large darkened island for the artist and his instrument.

There have been occasions when Paderewski has played here with greater consistency, but there were nevertheless moments in his Chopin and Liszt when the old spirit stood forth undimmed. The A Minor Mazurka was haunted with melancholy, the Barcarolle was of incomparable magnificence, the Etudes were still brilliant in a day of widespread virtuosity of the first rank, and the Second Rhapsody invoked the changing moods of a volatile race with a superb sense of drama. Otherwise his program included Schumann's Symphonic Etudes, Beethoven's Op. 110 Sonata, a group of Schubert-Liszt transcriptions, and his own Melodie in B.

Galli-Curci Concert

Amelita Galli-Curci gave her second recital of the season in Orchestra Hall on March 11, before a larger audience than greeted her previously this season, but with the usually crowded stage conspicuously unpopulated. The condition of Mme. Galli-Curci's voice seemed nearer to that of the lovely singer we first knew than at any time in recent seasons. The pitch was perfect, the production was much freer than usual, the quality was of its most liquid depth—and everyone was happy. A new flutist assisted in the person of Ewald Haun, and Harold Samuels was the usual accompanist.

Guy Maier and Lee Pattison gave one of their two piano recitals in the Studebaker Theater on March 11, to a capacity audience in spite of many counter attractions. Save for Stravinsky's "Three Little Pieces" and a Pastoral by Richard Platt, their program had all been heard here before. To Belle Tannenbaum Friedman, Chicago pianist, was assigned the difficult task of entering this perfect ensemble for a performance of Bach's Concerto in D Minor for three pianos.

Eric Russell Cooke, baritone, and Blythe Cramlet, pianist, appeared at the second concert of the Young American Artists' Series, held in Fine Arts Recital Hall on March 8. Mr. Cooke proved to be a personable young singer who has mastered many pleasant details of the art, among them that of English diction, but has work ahead of him in bringing his upper register into the sphere of usefulness. Miss Blythe played neatly, with several hints of personal opinion about matters musical.

Debuts and Otherwise

Natascha Sinayeff, a young violinist lately come from the tutelage of Eugene Ysaye and Leopold Auer, gave her first local recital in Kimball Hall on March 9. To the excellent accompaniment of Henry Levine she played Vitali's Chaconne, Lalo's "Symphonie Espagnole" and various short compositions. Her best asset is her fluency of finger and bow. Her tone is good but insufficiently colored, and her musical ideas are mostly those of the good student.

Michel Wilkormirski, violinist, was heard in recital before the Polish Arts Club in the Polish Women's Alliance Hall, on March 7. Georges Szpinalski, violinist, was the assisting artist, and Isaac Van Grove was at the piano.

Vallie Davidson, pianist, and Amalie Birnbaum, violinist, gave a joint recital in Fine Arts Recital Hall on March 7. A vigorous if none too discriminating ensemble was maintained in sonatas by Schumann and Strauss. In attempting a group of several of Chopin's most difficult pieces, Miss Davidson over-estimated her powers of technic and concentration.

A benefit concert was given in Lyon and Healy Hall on March 5 under the auspices of Phi Beta Fraternity for the Phi Beta cottage in the MacDowell Colony. Those participating were Lillian Magnusson, pianist; Alice Phillips, soprano; William Phillips, baritone; and Florence Henline, accompanist.

Lucie Caffaret, French pianist, made her

local début in the Goodman Theater on March 11. In a program that had for its principal numbers the Bach-Busoni Chaconne and the Brahms-Handel Variations, the newcomer proved to be an artist of authoritative stamp. There was a masculine sense of directness about her playing, and a keen feeling of design and contrast that made it of uncommon interest.



Photo by H. A. Atwell

Chase Baromeo, a Member of the Chicago Civic Opera Company, as the King in "Aida."

The Gordon String Quartet gave the third of a series of concerts under the auspices of the Chicago Chamber Music Society in the James Simpson Theater of the Field Museum on March 11. The program consisted of two works of Schubert, the Quartet in A Minor, Op. 29, and the String Quintet in C Major, Op. 163, played with the assistance of Theodore Ratzer, cellist. A large audience heard an expert elucidation of these works.

The People's Symphony

The People's Symphony Orchestra, P. Marinus Paulsen, conductor, gave a concert in the Eighth Street Theater on March 11, with Schubert's Unfinished Symphony and the conductor's Oriental Sketches as the principal items. Zinaida Joelson, pianist, was the soloist, offering a reading of Liszt's E Flat Major Concerto that was technically brilliant and musically authoritative.

Lois Colburn Bichl, cellist, and Olga Sandor, pianist, gave a joint recital in the Playhouse on March 11. Both young artists disclosed excellent qualities in sonatas by Boellmann and Rachmaninoff, as well as in solo groups. Worthy of note was the rich, expressive tone of Miss Bichl, and the accurate technic and neatness of phrasing of Miss Sandor.

The Little Symphony Ensemble, conducted by George Dasch, gave its regular Sunday afternoon concert in the Art Institute on March 11. Attracting but slight attention from the press, these concerts are nevertheless an exceedingly well patronized institution, where the lighter works of Mendelssohn, Grieg, Liszt, etc., are expertly played by trained symphony men. Rates of admission are small and the educational value of this series can scarcely be overrated.

Henri Deering, pianist, made his first Chicago appearance in Kimball Hall on March 4. Playing a program that asked no quarter from the serious minded, he made a deep impression through his virile, straightforward rhythms, his sonorous tone, and his unaffected sense of what was significant in his music.

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In Chicago Studios

CHICAGO, Feb. 29.—The Chicago Musical College states that Edward Collins, of the piano faculty, gave a recital at St. Catherine's College, St. Paul, on Feb. 2. He also played at the concert given by the International Society for Contemporary at the Cliff Dwellers, Chicago.

Dagna Berg, soprano, former student of Herbert Witherspoon and Graham Reed, has been engaged as assistant professor of music at the University of Arizona, Tucson.

Elizabeth Meigs, student of Charles H. Kepp, of the vocal faculty, was soloist at the annual meeting of D. A. R. at Glen Ellyn, Ill.

Katsu Yonezama, contralto, student of Lucille Stevenson, gave programs at the home of Mrs. Jas. A. Patten, Evanston, Ill. on Feb. 9, and at the Oak Park Congregational Church on Feb. 10.

Winona Mason Brown, contralto, also a student of Miss Stevenson, appeared in a recital recently on the South Side, Chicago.

Gertrude Kroger, piano student of Maurice Aronson, was soloist at the Workmen's Circle, on Sunday, Jan. 29th.

Lida Berline, violin student of Max Fischel, gave a violin recital for the wounded soldiers at Speedway Hospital, Feb. 5.

Carl Flesch was recently a visitor at the studio of Max Fischel, of the violin faculty, and heard Marshall Sosson play Tchaikovsky's Concerto.

Margaret Streeter, representative of the Victor Talking Machine Company, was a visitor at the College recently, and gave a lecture on "Music Appreciation" to Harold Maryott's classes in public school music.

The American Conservatory announces that the weekly recital in Kimball Hall on March 10 presented vocal pupils of Charles La Berge, piano pupils of Kurt Wanick and an organ student of Wilhelm Middelshulte. The La Berge Choral Club, led by Mr. La Berge assisted.

The opera classes are rehearsing, under Edoardo Sacerdoti, scenes from "Il Trovatore," "La Traviata," "La Forza del Destino," "Samson and Delilah" and "Carmen." A public performance will be given in May.

In the noon-day concert in Kimball Hall, given under the auspices of the W. W. Kimball Company Feb. 24, Whitmer Byrne, pupil of Frank Van Dusen and winner in several contests, presented organ numbers by modern composers. Stell Anderson and Silvio Scionti, pianists, appeared in Kimball Hall, March 12, in a two-piano recital.

Henry Purmort Eames' recent engagements in lecture recitals included the following: Feb. 12, Chicago Study Club; Feb. 14, Chicago Literary Club; Feb. 16, American Folklore Society; Feb. 21, University Research Association. He also appeared jointly with Mrs. Eames at the Drake Hotel on March 2, furnishing the musical illustrations for Mrs. Eames' travel-talk on "Italy and the Mediterranean Shores."

Helen Hamal of the piano department presented pupils in recital in the American Conservatory Hall, Chicago, March 3. Edna Cunningham, pianist, presented her pupils in recital Feb. 29.

John Sloan, former pupil of E. Warren K. Howe, is tenor on the road with a Redpath Lyceum Company.

Lela Hanmer, pupil of Earl Blair, presented the Congregational Church Orchestra of Western Springs of which she is director, in concert on March 1. Laura Turner, pupil of E. Warren K. Howe, as the assisting artist.

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Quaker City Club Takes New Floor

PHILADELPHIA, March 21.—The Philadelphia Music Club, originally a women's organization, but which some time ago expanded its field to include masculine musicians, has signed a ten-year lease for the third floor of 1701 Walnut Street, in the heart of the city.

This is the building, formerly known as Estey Hall, which is being renovated into a stores-and-office building. The club has had quarters for some time on the second floor, but it is announced by Mrs. Edwin A. Watrous, the president, that a growing need has been felt for larger quarters for the manifold activities of the club and its affiliated organizations, the Philadelphia Operatic Society and the Women's Symphony Orchestra. Mrs. John J. McDevitt is the new president of the society.

Luboschutz Plays

Lea Luboschutz, of the violin faculty of the Curtis Institute, was the recitalist on March 7, in Casimir Hall, at the ninth of the faculty artists' series. Mme. Luboschutz gave a marvelous exhibit of a "technic" fiddling in some of her numbers and an exposition of fine interpretative artistry in others. The modernism of Serge Prokofieff was divulgued in his exactingly difficult Concerto in D Major, Op. 19. The Vieuxtemps Concerto in A Minor, Op. 37, displayed the limits of old line virtuosity. Beauty of tone and emotion marked the Handel-Flesch Prayer from the Te Deum, the Gretchaninoff Berceuse and the de Falla-Kreisler Spanish Dance. An interesting novelty was the group playing of Kreisler's arrangement of the Bach Praeludium, by Mme. Luboschutz and a dozen pupils of her own and Messrs. Salmond and Baily, for the cello and viola.

Frankford Concert

The Frankford Symphony Society, which has had a vigorous amateur existence for twenty years in one of the outlying sections of the city, gave its second concert of the season, March 8, in the High School Auditorium, under the direction of J. W. F. Leman.

Mr. Leman drew praiseworthy effects from his organization, which did very creditably in the "Athalia" Overture of Mendelssohn and the Finale of Beethoven's First Symphony. Nelson Eddy, a rising young baritone of the Civic Opera Company, tonally dramatized his operatic arias and sang an English group with the intelligence and intelligibility for which he has become noted.

W. R. MURPHY.

Cooper Joins Ottawa College

OTTAWA, KAN., March 21.—Dr. Henry E. Cooper, for the last eight years head of the music department of William Jewell College, Liberty, Mo., has resigned to become dean of the College of Music at Ottawa University. Dr. Cooper received his degree from Bush Conservatory in Chicago, and is organist in the Country Club Christian Church in Kansas City, Mo., which position he will retain. He is an academic member of the American Academy of Organists.

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RUSSIAN MUSIC DOMINATES PROGRAMS IN PHILADELPHIA

By H. T. CRAVEN

PHILADELPHIA, March 21.—After a rather significant vacation, Russian music came back profusely to this city in concert and operatic bills. Mr. Toscanini alone avoided Slavic art. His program on his second and last appearance of the season here with the New York Philharmonic Orchestra was as follows:

Overture to "The Barber of Seville"....Rossini
"Pastoral" Symphony.....Beethoven
"La Mer".....Debussy
Prelude and Finale, "Tristan and Isolde".....Wagner

The reviewers ran out of superlatives in discussing this performance and their penury was explicable. The two wonders of the concert were the revitalization of the "Pastoral," the restoration of just the kind of charm that must have been in the composer's mind, and the exquisite poetic iridescence of the Debussy piece. The Toscanini "Tristan" had, as usual, passion without oily emotionalism, and the "Barber" plenty of sparkle. A wildly enthusiastic audience recalled the conductor many times.

Muscovite Art Innings

Muscovite art opened its innings with a captivating performance of "Coq d'Or" by the New York Metropolitan Opera in the Academy of Music. The lyric principals were Marion Talley, in fine voice; Nanette Guilford, Merle Alcock, Pinza, d'Angelo, Diaz, Paltrinieri and Reschigian. The pantomimists included Rosina Galli, Rita de Leport, Kosloff, Bonfiglio, incomparable as *Dodon*; Bartik, Swee and Baronne. Mr. Bamboschek conducted. The Rimsky-Korsakoff fantasy was preceded by the first performance in Philadelphia of "Madonna Imperia."

The Alfano work, in spite of the dilution of Balzac and the deficiency of effervescent humor in the score, made a somewhat favorable impression. On the whole the music is much less painful than that of "Violanta." The cast was similar to that of the Broadway première, save that Nanette Guilford appeared as the heroine. She was visually satisfying and sang with a beauty not heretofore disclosed here in her art. Serafin presided at the conductor's desk.

About the Bostonians

Serge Koussevitzky, directing the Boston Symphony, paid one of his rare visits to this community in a concert given in the Academy of Music under the auspices of the Philadelphia Forum. His program was:

Overture to "Euryanthe".....Weber
Classic Symphony.....Prokofieff
Second Suite, "Daphnis et Chloé".....Ravel
Symphony "Pathétique".....Tchaikovsky

Mr. Koussevitzky was in one of his brilliant moods, extracting the utmost tone from his men and sharpening every outline in his readings. The latter effect was achieved, it seemed, at some loss to subtlety or depth of feeling. The Prokofieff number, a bright trifle, ostensibly neo-Mozartian, but actually far from reflecting its model, proved a bright trifle, played with much sprightliness.

Mr. Koussevitzky did not sentimentalize the "Pathétique." He was in his element in the piquant "Daphnis et Chloé."

Florence Austral, making her local débüt in opera, was the arresting feature of the Civic Company's excellent production of "Aida" recently in the Metropolitan. The Australian soprano possesses a voice of much power and capacious range, managed with a welcome regard for accuracy of pitch. Her vocal success was emphatic. Dramatically her performance proved somewhat routine.

Margaret Matzenauer easily filled the requirements as *Anneris* and good performances were given by Sigurd Nilsson as *Ramphis*, Reinhold Schmidt as the *King*, Pierino Salvucci as the *Messenger* and Sara Murphy as the unseen *Priestess*. Nelson Eddy's *Amonarso* was of notably high quality, vocally and histriometrically, but Edward Papania and *Radames* hardly measured up to the standard set by his associates. Alexander Smallens conducted with characteristic authority.



Gitta Gradova

Pierre Monteux, guest conductor of the Philadelphia Orchestra provided an all Russian fare at concerts given in the Academy of Music on March 8 and 9. In detail the program was as follows:

"Sadko," Tene Picture.....Rimsky-Korsakoff
Concerto No. 2 for Piano and
Orchestra.....Rachmaninoff
Symphony No. 4.....Tchaikovsky

Young, slim Miss Gradova, a newcomer here, won much enthusiasm for the clarity, polished technic and brilliancy of her playing in the concerts. Her tone, however, seemed not quite powerful enough to convey fully the surge and tremendous drive of this imposing work. Mr. Monteux exhibited the showy Fourth Symphony effectively and without the theatrics sometimes injected into a reading of this score. The "Sadko" served chiefly to exemplify how far Rimsky-Korsakoff progressed beyond this sort of thing in his later years.

PROVIDENCE, R. I.—Mrs. Caesar Misch, president of the Rhode Island Federation of Music Clubs, announces that Music Week in Providence will be held from May 6 to 13. An outstanding event will be a recital by Jacques Jolas, pianist.

Rachmaninoff Is Again the Victor

PHILADELPHIA, March 21.—Sergei Rachmaninoff scored his usual Philadelphia triumph in his annual local recital on the evening of March 1; and an audience that crowded the Academy of Music could hardly be persuaded to vacate the hall, even after four "final" encores.

The causes of the enthusiasm were, among other things, the Bach-Busoni "Now Comes the Gentle's Saviour," the Liszt Fantasia quasi Sonata (After Reading Dante), Chopin's Polonaise in E Flat Major, Medtner's "Fairy Tale" and one of Rachmaninoff's own Preludes. A Moussorgsky "Hopak," virile and thrilling, was one of the encores; and of course another was The Prelude, insistently demanded.

At the Monday evening concert of the Philadelphia orchestra series, Boccherini's melodic but not very profound C Major Symphony received its third performance in this city, following the pair of the week-end concerts. Ravel's choreographic poem "Valse" received an impressive reading from Mr. Monteux and Cecilia Hansen gave a genuinely masterly exposition of the Mendelssohn Violin Concerto.

Chief Caupolian, of the Philadelphia Opera Company, gave an insight into how "Indian songs," now so popular, are made, at the Sunday evening program of the Young Men's and Young Women's Hebrew Association. He gave Zuni and other tribal melodies, and showed how they formed the themes of songs with an aboriginal atmosphere. Isadore Freed, pianist, was the able assisting artist.

W. R. MURPHY.

Symphonies Play to Baltimoreans

BALTIMORE, March 21.—The Philharmonic Orchestra of New York, with Arturo Toscanini conducting, thrilled a large audience in the Lyric on March 7. The graceful overture to "The Barber of Seville," a poetical interpretation of Beethoven's "Pastoral" Symphony, the descriptive "Le Mer" of Debussy and a lofty reading of the "Tristan" Vorspiel and Liebestod appealed to enthusiastic auditors. The concert was under the management of William A. Albaugh.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, played on March 6 in the Lyric. Prokofieff's "Scythian Suite," heard for the first time locally, made a deep impression. The program also included Handel's Concerto Grosso, No. 5, in which Richard Burgin, Julius Theodorowicz, Jean Lefranc and Jean Bedetti played the solo parts, and the Brahms C Minor Symphony. This event was arranged by the Wilson-Greene Bureau.

Maria Jeritza, soprano, acclaimed for personal charm and vocal artistry, made further bid for distinction on March 5 in the Lyric, where Baltimoreans were delighted with her program. The famous singer held attention throughout. John Corigliano, a youthful violinist of talent, assisted. Emil Polak was the accompanist. The concert was under the local direction of the Albaugh Bureau.

Julia Claussen, mezzo-soprano, with Kathryn Kerin at the piano, gave the eighteenth Peabody recital, March 9, in the main auditorium of the Peabody Institute. The singer was impressive in her operatic numbers, and aroused deep interest with her readings of varied songs. Dramatic effects were skillfully projected.

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Pittsburgh Likes Art of Toscanini

PITTSBURGH, March 21.—Outstanding events have been two magnificent concerts in Syria Mosque by the New York Philharmonic Orchestra, conducted by Arturo Toscanini, on March 9 and 10. The Friday evening program was made up of:

Overture, "The Barber of Seville"..... Rossini
Symphony No. 6, "Pastoral"..... Beethoven
Suite from "La Pisanella"..... Pizzetti
"La Mer"..... Debussy

The Saturday afternoon program was as follows:

Symphony in G..... Haydn
"Daphnis and Chloe"..... Ravel
Symphonic Poem, "Juventus"..... De Sabata
Prelude and Finale, "Tristan and Isolde"..... Wagner

Dr. Charles Heinroth, organist and director of music of Carnegie Institute, gave an illustrated talk on "Milestones in Musical History" in Carnegie Music Hall on March 10.

Plays Modern Works

William H. Oetting was heard in an interesting organ recital on March 15. The program contained works exclusively by modern composers.

Assisting Dr. Casper P. Koch at his weekly organ recital in Northside Carnegie Hall on March 11, was Jack Larner, a boy violinist, presented by Max Shapiro. The young man did excellent work, playing the Mendelssohn Concerto.

The Tuesday Musical Club presented an ensemble program in Memorial Hall on March 13. The program was given by Helen Roessing, Mary Redmond, Nina Weldin, Christine Adams Jones, Katherine Hessler, Gertrude Gieddel, Marian Clark Bollinger, and Miss Bodycombe.

W.M. E. BENSWANGER.



Jose Mardones, Former Bass of the Metropolitan Opera, and His English Bride. They Were Married in Madrid Seven Weeks Ago and Are Now Living in Alicante.

Recitals in Portland

PORLAND, ORE., March 21.—Charles Wakefield Cadman, pianist-composer, and Florence Beeler, mezzo-contralto, were heard in a noteworthy recital of Mr. Cadman's compositions in the Chloe Nero Thursday Series. The Quartet of the First Presbyterian Church, Margaret Kennedy, Virginia Spencer Hutchinson, Harvey Fitch and Otto Wedemeyer, with Alice Johnson as accompanist, appeared in a musical in the public library. Charles and Beatrice Dierke presented piano students in recital recently.

J. F.

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Schuricht Gives Wagnerian Works

ST. LOUIS, March 21.—Carl Schuricht, as guest conductor of the St. Louis Symphony Orchestra, led his forces through a program made up entirely of Wagnerian music at the fifteenth pair of concerts.

With the exception of the popular program on the following day, these concerts were Mr. Schuricht's last in St. Louis. Having recovered from his recent illness, he projected a spirit into some sections of this program which corroborated a reputation which had preceded him; but as a whole the arrangement lacked sufficient contrast and was not overly entertaining. All of this was despite the fact that the orchestra played effectively. The numbers were the overtures to "The Flying Dutchman" and "Rienzi"; the "Siegfried Idyll"; and the Prelude to "Parsifal."

As soloist, Elsa Alsen made a decided impression with her singing of "Dich teure Halle" from "Tannhäuser" and the "Liebestod" from "Tristan and Isolde." Certainly her voice has the necessary power and dramatic quality to give full import to such music. She added the "Cry" of Brünnhilde as an electrifying encore.

Memorial Recital

In memoriam of the late pedagogue, Victor Ehling, and to assist in a fund for the establishment of scholarships in his name, Josef Lhevinne appeared in the Sheldon Memorial Auditorium under the auspices of the Piano Teachers' Educational Association. His was of the most satisfying recitals heard here in many a day. The program consisted of Beethoven's Sonata Op. 53; a group of Chopin; Medtner's "Canzona Matinata" and Tausig's "Ungarische Zigeunerweisen."

At her professional début, Ruth Napier, a young St. Louis pianist, pupil of Mary Blackwell Stevenson, commanded respect from a large audience in the Sheldon Memorial Auditorium. Possessing an abundance of technic, composure and attractive personality, she essayed a program that would have taxed a mature artist. Her list contained a Bach-Liszt Fantasia and Fugue; Brahms' Sonata in F Minor; a group of Chopin and works by Gardiner, Philipp, Rachmaninoff and Strauss-Godowsky.

SUSAN L. COST.

Harriette Brower Dies at Home in Manhattan

Harriette Brower, well known teacher, author and lecturer, passed away at her home, 150 West Eightieth Street, New York, Saturday, March 10 after a brief illness. She was born in Albany, N. Y., and had lived nearly thirty years in New York City, after studying in Europe with many eminent piano teachers.

Miss Brower's books, known in musical circles everywhere, include "The Art of the Pianist," "Modern Masters of the Keyboard," "Piano Mastery," "What to Teach and What to Play" and many others. She had contributed to practically all of the New York musical papers, and conducted a weekly column for pianists in the *Musician* until the time of her death.

Although a performer of excellence, Miss Brower gave up concertizing some time ago, in favor of teaching, which she felt to her true profession. She was always an inspiration to her pupils, having a great interest in young talent, and providing a spiritual uplift which was endeared her to everyone with whom she came in contact. Her brilliant mind and her sincerity and modesty made her a lovable and admirable character.

Her sister, May Brower, the sole survivor and her intimate friend, Bertha Firgau, were present at her deathbed.

Funeral services were held Tuesday morning, a Christian Science reader officiating.

On Wednesday afternoon, March 28, and Friday afternoon, March 30, in the Wanamaker Auditorium, New York, there will be two additional violin recitals by Miguel Candela, the twelve-year old winner of the Prix d'Honneur of the Paris Conservatory. At these concerts Candela will again play on the violin made in Milan in 1757 by Jean Baptiste Guadagnini. This is from the Rodman Wanamaker Collection.

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San Antonio Sure of Opera Seasons

SAN ANTONIO, TEX., March 21.—Enthusiasm was boundless for three performances of the Chicago Civic Opera Company which drew capacity audiences to the Municipal Auditorium on March 2 and 3. The receipts over last year were increased to the extent of a small surplus which assures San Antonio of an annual season of grand opera.

"La Gioconda" was given the opening night with Rosa Raisa in the title rôle. Augusta Lenska sang the part of *La Cieca*; Chase Baromeo, *Alvise*; Cyrena Van Gordon, *Laura*; Charles Marshall, *Enzo*; Giacomo Rimini, *Barnaba*. Other parts were taken by Antonio Nicolich, Lodovico Oliviero, Eugenio Sandrini, Roberto Moranzoni conducted a brilliant performance.

For the matinée, "Tosca" was sung by Mary Garden, René Maison, Cesare Formichi, Antonio Nicolich, Désiré Defrère, Lodovico Oliviero, Eugenio Sandrini and Anna Correnti. Giorgio Polacco conducted.

Claudia Muzio, who was to have sung the part of *Leonora* in "Il Trovatore" was not heard because of the illness of her mother, and Marie Rappold replaced her. Chase Baromeo sang the rôle of *Ferrando* in place of Virgilio Lazzari who was ill with tonsilitis. Augusta Lenska was *Azucena*; Antonio Cortis, *Manrico*, and Richard Bonelli, *Count di Luna*. Completing the cast were Alice D'Hermanoy, Albert Rappaport, Eugenio Sandrini, Henry G. Weber, conducted. The orchestra was exceptionally fine and the ballet presented Maria Yurieva, Vechslav Swaboda, the Misses Chapman, Finnholz, Letteaux, and Smith in incidental dances.

GENEVIEVE M. TUCKER.

St. Louis to Have Season of Musical Comedy

ST. LOUIS, March 21.—The Garden Theater announces a season of musical comedy under the direction of Charles Sinclair, formerly associated with the Municipal Theater. The season is to open June 3 and will run ten weeks. The musical director will be William A. Parson, and the prima donna Vera Meyers. The chorus will be local. The musical comedies already selected are "Sally," "Poppy," "Yes, Yes, Yvette," "Good Morning, Dearie," "Up She Goes," "Leave It To Jane," "Lady Be Good," "Queen High," and a review written by Sinclair called "The Spirit of St. Louis Old and New."

S. L. C.



Photo by Ira Wright Martin

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Concerts in Rockford Are of Many Varieties

ROCKFORD, ILL., March 21.—Walter Giesecking made his first appearance in Rockford on March 1, playing piano music by Bach, Schumann, Skriabin, Casella and Debussy to a large audience in the Shrine Temple. His artistry was perfect. Mr. Giesecking came by arrangement with the Mendelssohn Club.

The Florentine Choir, under the direction of Sandro Bonelli, fulfilled a four days' engagement in the new Coronado Theater. Capacity audiences attended most of the performances.

The Italian Dramatic Club gave a commendable performance of "Cavalleria Rusticana" in the Columbus Hall Theater. Leading parts were taken by Emily Guagliata, Frances Marinelli, Margaret Ferri, Pio Luchetti and S. Moreale. Excerpts from other operas were sung by Leone Martel Waldron and Ambrose Chercetti. Esther Rigotti also appeared as a soloist.

Mrs. Frederic Gardner, pianist, made a recent appearance with the Joseph Copeland Orchestra, playing the Gershwin "Rhapsody in Blue." Catherine Laden assisted at a second piano.

Lincoln Orchestra is Now Self-Supporting

LINCOLN, NEB., March 21.—The Lincoln Little Symphony, Rudolph Seidel conductor, gave its monthly concert recently, including on the program the "New World" Symphony by Dvorak, the "Phedre" Overture by Massenet, an Andante and Minuet for strings by Handel, and "Caucasia" Sketches by Ippolitoff-Ivanoff. The orchestra was in splendid form and played with a unity, verve, and artistry hitherto unattained. The orchestra's season is proving self-supporting under the management of the Lincoln Junior Chamber of Commerce. Don Berry is the president of the orchestra organization.

Percy Grainger, pianist, was greeted by a capacity house in the St. Paul's Church Auditorium on Feb. 28. Mr. Grainger played with virility, characteristic clarity of rhythms, and with delicately thoughtful interpretations. Willard Kimball was the local manager.

The forty-fourth vesper concert given under the direction of the Lincoln Board of Education took place at the High School Auditorium on a Sunday afternoon.

H. G. K.

Little Symphony Gives Final List

ROCHESTER, N. Y., March 21.—The last of the season's Tuesday evening series of concerts in Kilbourn Hall was given on March 8 by the Rochester Little Symphony, Eugene Goossens conducting.

A charming program, well played, included four classics and three modern works as follows: Gluck's Overture, "Iphengenia in Aulis"; the Overture to, and Larghetto and Gavotte from Mozart's ballet "Les Petits Riens"; Sowerby's Medieval Poem for Organ and Orchestra; Two Pieces for Woodwind Quintet by Ropartz; a Nonet in two movements by Spohr; Goossens' Prelude to "Philip II," and Haydn's Symphony in F Sharp Minor, the "Farewell." The last named was played by the customary candle light, and ended in the dark.

Harold Gleason was soloist, playing the organ part in the Sowerby work. The Goossens number was very effective, and was much liked by the audience, which gave the composer-conductor an ovation after it.

During the intermission, Mr. Goossens said a few words regarding the form of the little symphony. He emphasized the fact that music played by such a group did not take larger works and cut them down to fit, but played music written for an ensemble of that size. Mr. Goossens also said good-bye to Rochester audiences until next season.

The Eastman School Orchestra, under its director, Samuel Belov, played a Schubert program most creditably in Kilbourn Hall on March 5 before a large and cordial audience.

MARY ERTZ WILL.

College Concerts in Providence

PROVIDENCE, R. I., March 21.—Through the generosity of a group of prominent Rhode Island women, a series of concerts of a high order is given in the Women's College of Brown University. The women who have made these concerts possible are Mmes. Robert Ives Gammell, Henry Dexter Sharpe, Daniel Beckwith, Zechariah Chafee, George St. J. Sheffield, Prescott O. Clarke, James R. MacColl, Austin T. Levy, Albert H. Tillinghast and Miss Maria Corliss. The latest concert in this series was a violin recital by Wassily Besekirsky, Rhode Island violinist, formerly of Russia, assisted by James Gray, local pianist. Mr. Besekirsky played music by Franck, Arensky, Tchaikovsky, Kallinikoff and Juon. N. B. P.

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Nashville Events Become Prolific

NASHVILLE, TENN., March 21.—Nashville experienced an embarrassment of riches when "The King's Henchman" and the Cleveland Orchestra each gave two performances on Feb. 4.

This was the first hearing of Deems Taylor's opera in Nashville, and it was greeted by capacity audiences at both performances in the Orpheum Theatre. The matinée performance was conducted by M. Zlatin, who received much applause for his excellent work. Rafaelo Diaz made a splendid *Aethelwold*, and Henri Scott, in the part of the King possessed a fine baritone voice and splendid stage presence. Alfred Valentini, as *Maccus*, did some good singing; Ora Hyde's voice is a lovely soprano, and she made a beautiful *Alfrida*. Edith Reeves also did well in her part.

At the evening performance Jacques Samossand conducted, and was enthusiastically greeted. The principal rôles were excellently sung by John Roberts as the *Henchman*; Richard Hale, the King; Marie Sundelius, *Alfrida*, and Giovanni Martino as *Maccus*.

Cleveland Concerts

The Cleveland Orchestra was presented in two concerts in the War Memorial Auditorium afternoon, and evening by the Nashville Symphony Orchestra as the fourth concert in the 1927-1928 series.

This was the Cleveland Orchestra's second visit to Nashville, and the favorable impression and praise of last year were augmented by the performances this season. Nicolai Sokoloff, conducting the evening concert, gave a masterly reading of Rachmaninoff's Symphony No. 2, heard here for the first time, was a high light of the program. At its close, Mr. Sokoloff received an ovation. "La Procession del Rocio" by Turina was a riot of color. The two Debussy Nocturnes, "Clouds" and "Festivals" were artistically given, and "The Golden Cockerel" (March and Introduction) presented an opportunity for Mr. Sokoloff to achieve some of his greatest effects. In response to continued applause he gave as an encore a number from Pierné's Ballet "Nymphs and Fauns."

The afternoon concert was under the direction of Rudolph Ringwall, and was presented to the music students of Nashville through the courtesy of the Nashville Symphony Society. The first movement from Mozart's Symphony in G minor was the opening number of an entertaining program; "Solveig's Song" from Grieg's "Peer Gynt" Suite No. 2 and the Polovtsian Dance from "Prince Igor" by Borodin were enjoyed. The printed program closed with the Prelude to "The Mastersingers," and an encore was the "Danse Macabre" of Saint-Saëns.

MRS. J. A. WANDS.

Club Celebrates Birthday

LONG BEACH, CAL., March 21.—The Woman's Music Club celebrated its twentieth birthday on Feb. 22. The Club has a membership of nearly 400. Departments are: a study section, Nina Wolf Dickinson, chairman; choral section, Mrs. Edward Greene, chairman, and L. D. Frey, director; creative section, Jane Stanley, chairman; Junior Club, Ethel Willard Putnam, director, with Pauline Venable Turrill as chairman of the Junior division, and Mrs. R. C. Cutting as chairman of the juvenile division. Mrs. Wilbur R. Kimball is serving her second year as president. Radio programs are given each Monday afternoon and evening, over KFON and KGER, arranged by Mrs. G. G. Verbrück, program chairman. Those appearing on the birthday program were Glenne Oliver, soprano; Ann Meservey, pianist, a string ensemble and a vocal trio. At the study section meeting on March 8, the evolution of the fugue was discussed. Mrs. W. W. McCay played Bach's Fugue in A Flat and Mrs. S. C. Robertson sang songs by Bach. On Feb. 25, the chorus, directed by L. D. Frey, gave a Lenten program in the Y.W.C.A.

A. M. G.

De Pauw Choir Give Concert

GREENCASTLE, IND., March 21.—The University Choir of De Pauw, twenty voices, assisted by Margaret Pearson, Charlotte Love, organist, and the University Instrumental Sextet, was heard in a sacred concert March 11. Dean R. G. McCutcheon, of the De Pauw School of Music was conductor. The program included music by Wagner, Bizet, Farrata, Mozart and Sullivan.

H. E. H.

Dayton to Greet Teachers of Ohio

DAYTON, March 21.—Although Dayton, for various reasons, has decided to omit the celebration of National Music Week this spring, there will be no dearth of musical events immediately following the period which is set aside for a national observance. The city and Montgomery County will concentrate on the joint convention of the Ohio Music Teachers' Association and the Ohio Federation of Music Clubs, which is to be held from April 11 to 14. It is possible that Music Week may be observed in October; a meeting held by authorities in September will decide this question.

In addition to the numerous convention activities outlined for the joint meeting in April, Mrs. H. E. Talbott, sponsor of the Westminster Choir, has arranged three musical events which will take on the nature of a festival. In the new Runnymede Playhouse, approximately 600 singers from Ohio choral groups will give a program on the night of April 14. The Westminster Choir will present Edgar Stillman Kelley's "Alice in Wonderland" on Friday afternoon of the convention. Among the celebrities who will appear are Vladimir Rosing, director of the American Opera Company, who speak on "Opera in America"; Francis N. Cooke, editor of the *Etude* and president of the Presser Foundation; and Percy Rector Stephens, who will conduct a master class in in

Denounces "Jazzy Hymns"

Denunciation of "jazzy hymns" and the predominance of syncopated rhythm in church music was the burden of the speech of John Finley Williamson, director of the Dayton Westminster Choir, before a recent meeting of the Dayton Presbytery.

Dr. Williamson advocated the study of musical appreciation in theological seminaries and declared that "ministers" of music should conform to the same standards as ministers of the gospel.

At the close of Dr. Williamson's address, Dr. Charles Ryan Adams stated that the Presbyterian Church believed music to be one of the chief instruments required to combat the materialism of the times, and outlined plans for bringing better church music to both adults and children.

When the Westminster Choir members returned, in the middle of February, from a six weeks' tour, there was a welcome waiting them in the form of a homecoming concert and a reception in the Runnymede Playhouse on the following evening. Henri Verbruggen, conductor of the Minneapolis Symphony and his players were also guests on this occasion.

Members of the Westminster Choir were also entertained at dinner March 5, when Peter Lutkin, composer, organist and dean of music at Northwestern University, was the speaker. Hosts for the occasion were the members of the congregation of the new church.

H. EUGENE HALL.

Woman's Ensemble Plays Member's Composition

LONG BEACH, CAL., March 21.—The Long Beach Woman's Orchestra, of twenty-two members, directed by Eva Anderson, gave a concert in the Municipal Auditorium on February 27. The soloist was Julietta Burnett, soprano. A "Gypsy Romance" by Kate LaRue Harper, a member of the orchestra, was interesting. The Opera Reading Club heard Dr. Frank Nagel's analysis of "Loreley" by Catalan, March 1. Soloists were Lillian Wilson, Alice Forsyth Mosher, Ivan Edwards and Robert Cheatham, assisted by the Madrigal Octet of the Woman's Lyric Club. Irmalee Campbell, soprano; Charles King, tenor; Salvadore Nuno, pianist-composer, and Julia Ruiz, dancer, members of the Mission Play Company of San Gabriel, appeared before the Ebell Club, March 5.

A. M. G.

Club Offers Opera Program

SPRINGFIELD, OHIO, March 21.—Operatic music was given by members of the Fortnightly Musical Club and assisting musicians on a recent afternoon at the Christ Church Parish House. Explanatory notes were presented by Mrs. Irving Grant. Taking part were Mrs. William Mackenzie, soprano; Norma Bauer, contralto; Arlo Lutz, baritone; Frank Brady, tenor; Sara Stone pianist; Constance Ogden, violinist. Accompanists were Esther Oelrich and Mrs. Warren Thrasher. Their program embraces music by Wagner, Verdi, Cherubina and Tschaikovsky.

A. M. T.

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IN THE SPOTLIGHT THIS WEEK—



The Committee in Charge of the International Gala Concert of the Philharmonic, to be Given March 27. Seated, Miss Mary Hoyt Wiborg. Standing, Left to Right: Mrs. Henry Martyn Alexander, Mrs. Charles S. Guggenheim, Countess Mercati and Mrs. Arthur Sachs.



Gina Pinnera, Soprano, and the Bust of Herself Done by Leo Tolstoy, 2nd. Miss Pinnera Was Recently Heard in New York Recitals.



*Metropolitan Photo Service
Oscar Fried, German Orchestra Leader, Who Conducted Two Concerts of the New York Symphony Last Week.*



Senor E. F. Arbós, Spanish Conductor, Who the Week Began His Tenure of the New York Symphony Baton, Which He Will Hold for the Balance of the Season.